



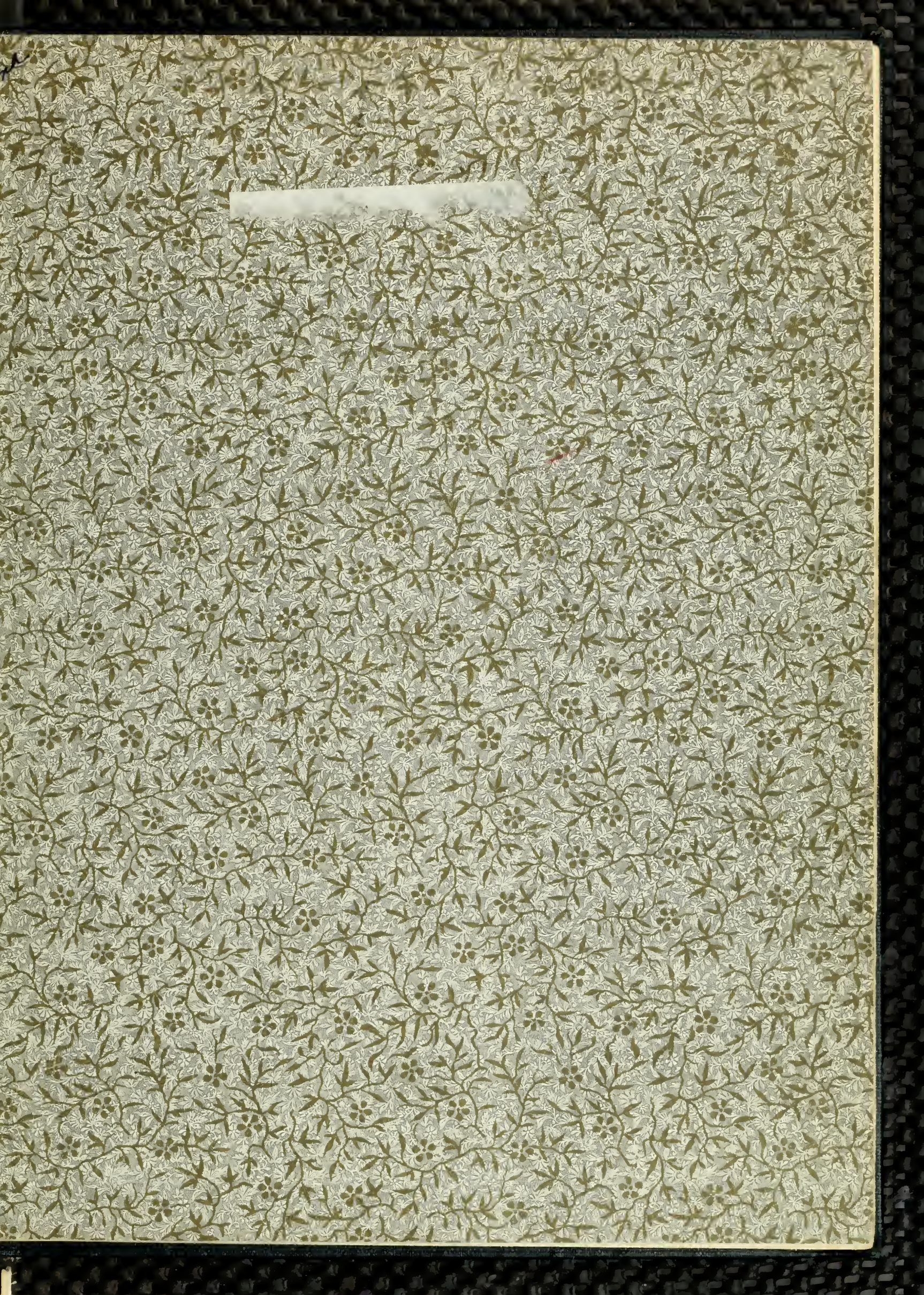
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# THE SORCERER

An Original Modern Comic Opera,

IN TWO ACTS.

WRITTEN BY

**W. S. GILBERT.**

COMPOSED BY

**ARTHUR SULLIVAN.**

\$2.00

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172256

OLIVER DITSON COMPANY  
THEODORE PRESSER CO., DISTRIBUTORS  
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♦ PHILADELPHIA ♦



# THE SORCERER.

## DRAMATIS PERSONÆ.

Sir Marmaduke Pointdextre	- - -	<i>An elderly Baronet.</i>
Alexis	- - -	<i>Of the Grenadier Guards, his son.</i>
Doctor Daly	- - -	<i>Vicar of Ploverleigh.</i>
Notary	- - -	- - -
John Wellington Wells.	<i>Of J. Wells &amp; Co., Family Sorcerers.</i>	
Lady Sangazure	- - -	<i>A lady of ancient lineage.</i>
Aline	- - -	<i>Her daughter—betrothed to Alexis.</i>
Mrs. Partlet	- - -	<i>A pew opener.</i>
Constance	- - -	<i>Her daughter.</i>
<i>Chorus of Peasantry.</i>		

### ACT I.—Grounds of Sir Marmaduke's Mansion.

*(Half an hour is supposed to elapse between Acts I. and II.)*

### ACT II.—Market Place of Ploverleigh.

*Time—The Present Day.*

## COSTUMES.

SIR MARMADUKE. Modern black velvet court suit, K. C. B. ribbon and star, black silk stockings, shoes and buckles, court sword.

ALEXIS. Act I., levée uniform. Act II., undress uniform.

J. WELLINGTON WELLS. As a highly respectable tradesman: black frock coat and waistcoat, gray trousers.

COUNSEL. Wig; Queen's Counsel's gown, bands, knee-breeches, silk stockings, shoes and buckles.

DOCTOR DALY. As a Doctor of Divinity: clerical hat, coat, knee-breeches and cloth leggings.

LADY SANGAZURE. Purple velvet robe trimmed with silver: black lace head-dress.

ALINE. Act I., as bride; Act II., green silk walking-dress.

DAME PARTLET. Black shawl and dress; close satin cottage bonnet and widow's cap.

CONSTANCE. As Charity girl: slate-colored merino dress, white calico cape and apron; white cap, yellow stockings, leather shoes and steel buckles.

GENTLEMEN OF THE CHORUS. White smock frocks, colored ties, tall hats, corduroy breeches, gray stockings and ankle boots.

LADIES OF THE CHORUS. Modern peasant dresses; muslin capes and aprons; striped stockings and leather shoes.

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# THE SORCERER.

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## ACT I.

SCENE.—Garden of Sir Marmaduke's Elizabethan Mansion. The entrance to mansion R. The end of a large *marquee*, L. 2 E., open, and showing portion of table covered with white cloth, on which are joints of meat, tea-pots, cups, breads and butter, jam, &c. Across the back of the stage, a raised terrace with practicable steps C. A park in the background, with spire of church seen above the trees. Stools, R.C. L.C.

No. I.

## "RING FORTH, YE BELLS."

CHORUS.

Ring forth, ye bells, With cla - rion sound, For-get your knells, For



joys a - bound, For - get your notes Of mourn - ful lay, And from your

throats Pour joy to - day. For to day young A - lex - is

Young A - lex - is Point -

Is be - trothed to A - line, And that pride. of his  
dex - tre To A - line Sang - a - zure.



sex is, At the feast on the green,  
of his sex is to be next her, on the green, Oh, be

The first system of the musical score is in G major (one sharp). It consists of a vocal line and a piano accompaniment. The vocal line begins with a half rest, followed by a quarter note G, a quarter note A, and a half note B. The piano accompaniment starts with a half note G in the right hand and a half note G in the left hand, followed by a half note A and a half note B. The system concludes with a half note C and a half note D.

For the pride of his sex is, of his sex is to be next her, At the feast on the green, on the  
sure!

The second system continues the vocal and piano parts. The vocal line begins with a half rest, followed by a quarter note G, a quarter note A, and a half note B. The piano accompaniment starts with a half note G in the right hand and a half note G in the left hand, followed by a half note A and a half note B. The system concludes with a half note C and a half note D.

green, Oh, be sure! Ring forth, ye bells, With cla - rion sound, For - get your knells, For

The third system concludes the vocal and piano parts. The vocal line begins with a half rest, followed by a quarter note G, a quarter note A, and a half note B. The piano accompaniment starts with a half note G in the right hand and a half note G in the left hand, followed by a half note A and a half note B. The system concludes with a half note C and a half note D.



joys abound, For joys a - bound, For - get your knells, For joys a - bound. Ring

This system contains the first six measures of the piece. It features a vocal melody in the upper staff, a bass line in the lower staff, and a piano accompaniment in the grand staff below. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "joys abound, For joys a - bound, For - get your knells, For joys a - bound. Ring".

forth, ye bells, With cla - rion sound, And from your throats Pour joy to -

This system contains measures 7 through 12. The vocal melody continues with the lyrics: "forth, ye bells, With cla - rion sound, And from your throats Pour joy to -". The piano accompaniment features a more active melody in the right hand, with many beamed eighth notes.

- day. Ring forth, ye bells, With cla rion sound, For - get your knells, For

This system contains measures 13 through 18. The vocal melody continues with the lyrics: "- day. Ring forth, ye bells, With cla rion sound, For - get your knells, For". The piano accompaniment continues with its active right-hand melody.



*1a volta.*

joys a - bound. Ring - bound. Ring forth, ye bells, With cla - rion

sound, For - get your knells, For joys a - bound. Ring, ye bells, Ring ye

bells, Ring, ye bells, With cla - rion sound, For joys a - bound.....

*Sra*

(At the end of chorus, exeunt the men into house, R.)



*Enter Mrs. PARTLET, L. 2 E., meeting CONSTANCE, her daughter, from R. U. E.*

## WHY THIS STRANGE DEPRESSION?

No. 2.

RECITATIVE.—Mrs. Partlet and Constance.

RECIT. MRS. P.

Constance, my daughter, why this strange depression?

The vil-age rings with seasonable joy, Because the young and a-miable A-lexis, Heir to the great Sir

Marmaduke Pointdextre, Is plighted to A-line, The on-ly daughter of An-na-bel-la, La-dy

Sangazure. You, you alone are sad and out of spirits; What is the reason? Speak, my daughter, speak!



## RECIT. CONSTANCE.

*a tempo.**a tempo lento.*

Oh, mother, do not ask ! If my complexion from red to

whiteshould change in quick suc - ces - sion, And then from white to red, oh, take no no - tice !

If my poor limbs should tremble with e - mo - tion, Pay no at - ten - tion, mother, it is noth - ng !

If long and deep-drawn sighs I chance to ut - ter, Oh, heed them not, Their cause must ne'er be known !

Mrs. P. My child, be candid—think not to deceive  
The eagle-eyed pew-opener—you love !

CON. (*aside.*) How guessed she that, my heart's most cherished  
secret !  
(*aloud.*) I do love—fondly—madly—hopelessly !



# "WHEN HE IS HERE."

No. 2a.

ARIA—(Constance.)

*Andante.* CONSTANCE.

1 When he is here, I sigh with  
2 When I re-joice, He shows no

plea-sure, When he is gone, I sigh with grief; My hope-less fear no soul can meas - ure, His  
plea-sure, When I am sad, It grieves him not. His sol - emn voice has tones I treas - ure, My

love a-lone Can give my ach-ing heart re - lief, Can give my aching heart re - lief! When he is  
heart they glad, They so-lace my un-hap - py lot! They so-lace my un-hap - py lot! When I de-



cold, I weep for sor-row; When he is kind, I weep for joy. My grief untold knows no to-  
- spond, My woe they chas-ten, When I take heart, My hope they cheer; With fol-ly fond to him I

*dim.* *pp*

- mor-row, My grief un-told knows no to-mor-row; My woe can find no hope, no sol-ace, no al-loy! No  
has-ten, With fol-ly fond to him I has-ten; From him a-part, My life is ve-ry sad and drear! My

*rall.*  
*cres. colla voce.* *dim.*

hope, no hope, no sol-ace, no al-loy!  
life, my life is ve-ry sad and drear!

*p* *mf* *dim.* *p*

(At the conclusion of the ballad, MRS. PARTLETT, comes forward with CONSTANCE.)



Mrs. P. Come, tell me all about it! Do not fear—  
I, too, have loved; but that was long ago!  
Who is the object of your young affections?

CON. Hush, mother! He is here!

Enter Dr. DALY from L., on terrace and down steps C. He is  
pensive and does not see them. He goes down stage and  
sits on stool, L. C.

Mrs. P. (amazed.) Our reverend vicar!

CON. Oh pity me, my heart is almost broken!

Mrs. P. My child, be comforted. To such an union  
I shall not offer any opposition.

Take him—he's yours! May you and he be happy

CON. But, mother dear, he is not yours to give!

Mrs. P. That's true, indeed!

CON. He might object!

Mrs. P. He might.

But come—take heart— I'll probe him on the subject.  
Be comforted, leave this affair to me.

## No. 3.

## RECITATIVE—Rev. Dr. Daly.

## RECIT. DR. DALY.

The air is charged with a - ma - tory numbers— Soft madrigals, and dreamy lovers'

lays. Peace, peace, old heart! Why waken from its slumbers The aching mem'ry of the old, old days!



# "TIME WAS, WHEN LOVE AND I."

No. 3a.

(BALLAD.)—Dr. Daly.

*Andante.*

DR. D.

Time was, when Love and I were well acquainted; Time

The first system of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andante.' and the meter is 'DR. D.'. The lyrics 'Time was, when Love and I were well acquainted; Time' are written below the vocal staff.

was, when we walk'd ev - er hand in hand, A saint - ly youth, with world-ly thought un-taint-ed—

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics 'was, when we walk'd ev - er hand in hand, A saint - ly youth, with world-ly thought un-taint-ed—' are written below the vocal staff.

None bet-ter lov'd than I, in all the land! Time was, when maidens of the noblest station, For -

The third system of the musical score. It concludes the vocal melody and piano accompaniment. The lyrics 'None bet-ter lov'd than I, in all the land! Time was, when maidens of the noblest station, For -' are written below the vocal staff.



- sa - ing e - ven mi - li - ta - ry men, Would gaze up - on me, rapt in a - do - ra - tion— Ah

*cres.*

*Ped.* \*

me, ah me, I was a fair, young cu - rate then!

*colla voce.* *mf*

Had I a head-ache? sigh'd the maids as - sem - bled, Had I a

*Ped.* \*

cold? well'd forth the si - lent tear; Did I look pale? then half a par - ish trembled;



And when I cough'd all thought the end was near! I had no care— no jealous doubts hung o'er me, For

I was lov'd beyond all oth-er men. Fled gild-ed dukes and belted earls be-fore me, Ah

me, ah me, I was a pale, young cu - rate then! A pale, young

*colla voce.*

*Ped.* \*

cu - rate, a pale, young cu - rate, Ah me, I was a pale, young cu - rate then!

*cres.* *f* *colla voce.* *p*

*Ped.* \*

(At the conclusion of the ballad, MRS. PARTLET comes forward with CONSTANCE.)



Mrs. P. (B. C.) Good day, reverend sir.

DR. D. (L. C.) Ah, good Mrs. Partlet, I am glad to see you. And your little daughter, Constance! Why she is quite a little woman, I declare!

CON. (C.) (*aside.*) Oh mother, I cannot speak to him!

Mrs. P. Yes, reverend sir, she is nearly eighteen, and as good a girl as ever stepped. (*aside to Dr. D.*) Ah sir, I'm afraid I shall soon lose her!

DR. D. (*aside to Mrs P.*) Dear me, you pain me very much. Is she delicate?

Mrs. P. Oh no, sir—I don't mean that—but young girls look to get married.

DR. D. Oh, I take you. To be sure. But there's plenty of time for that. Four or five years hence, Mrs. P. four or five years hence. But when the time *does* come, I shall have much pleasure in marrying her myself—

CON. (*aside.*) Oh mother!

DR. D. To some strapping young fellow in her own rank of life.

CON. (*in tears.*) He does *not* love me!

Mrs. P. I have often wondered, reverend sir, (if you'll excuse the liberty,) that *you* have never married.

DR. D. (*aside.*) Be still, my fluttering heart!

Mrs. P. A clergyman's wife does so much good in a village. Besides that, you are not so young as you were, and before very long you will want somebody to nurse you, and look after your little comforts.

DR. D. Mrs. Partlet, there is much truth in what you say. I am indeed getting on in years, and a help-mate would cheer my declining days. Time was when it might have been; but I have left it too long—I am an old foggy now, am I not, my dear? (*to Constance.*)—a very old foggy indeed. Ha! ha! No, Mrs. Partlet, my mind is quite made up. I shall live and die a solitary old bachelor.

CON. Oh mother, mother! (*Sobs on Mrs. Partlet's bosom.*)

Mrs. P. Come, come, dear one, don't fret. At a more fitting time we will try again—we will try again.

(*Exeunt MRS. PARTLET AND CONSTANCE.*)

DR. D. (*looking after them.*) Poor little girl! I'm afraid she has something on her mind. She is rather comely. Time was when this old heart would have throbbed in double-time at the sight of such a fairy form! But tush! I am puling! Here comes the young Alexis with his proud and happy father. Let me dry this tell-tale tear!

*Enter Sir MARMADUKE AND ALEXIS from house R.*

#### No. 4. RECIT. and MINUET—Sir Marmaduke, Dr. Daly, and Alexis.

DR. DALY. (C.)

Sir Marmaduke— my dear young friend, A - lex - is, On this most happy, most auspicious plighting,

Permit me, as a true old friend, to ten - der My best, my ve - ry best, congra - tu - lations!



SIR. M. (L.)

ALEX. (R.)

Sir, you are most o - bleeg - ing. Doctor Da - ly, My dear old tu - tor, and my val - ued

pas - tor, I thank you from the bot - tom of my heart!

Segue minuet.

(Spoken through the music.)

DR. D. May fortune bless you! may the middle distance  
Of your young life be pleasant as the foreground—  
The joyous foreground! and, when you have reached it,  
May that which now is the far-off horizon,  
But which will then become the middle distance,  
In fruitful promise be exceeded only  
By that which will have opened, in the meantime,  
Into a new and glorious horizon!

(Crosses L. ALEXIS sits on stool, R. C.)

SIR. M. (C.) Dear sir, that is an excellent example  
Of an old school of stately compliment  
To which I have, through life, been much addicted.  
Will you oblige me with a copy of it,  
In clerical manuscript, that I myself  
May use it on appropriate occasions!

DR. D. (L.) Sir, you shall have a fairly-written copy  
Ere Sol has sunk into his western slumbers!

(Exit DR. DALY, L. 2 E.)

SIR. M. (to ALEXIS, who is in a reverie.) Come, come, my son,  
your fiancée will be here in five minutes. Rouse yourself  
to receive her.

ALEXIS. (rising.) Oh rapture!

SIR. M. Yes, you are a fortunate young fellow, and I will not  
disguise from you that this union with the House of San-  
gazure realizes my fondest wishes. Aline is rich, and she  
comes of a sufficiently old family, for she is the seven  
thousand and thirty-seventh in direct descent from Helen  
of Troy. True, there was a blot on the escutcheon of  
that lady—that affair with Paris—but where is the family

other than my own, in which there is no flaw! You are a  
lucky fellow, sir, a very lucky fellow!

ALEXIS. Father, I am welling over with limpid joy! No sickly  
taint of sorrow overlies the lucid lake of liquid love, upon  
which, hand-in-hand, Aline and I are to float into eternity!

SIR. M. Alexis, I desire that of your love for this young lady  
you do not speak so openly. You are always singing  
ballads in praise of her beauty, and you expect the very  
menials who wait behind your chair, to chorus your ecsta-  
cies. It is not delicate.

ALEXIS. Father, a man who loves as I love—

SIR. M. Pooh, pooh, sir! fifty years ago I madly loved your  
future mother-in-law, the lady Sangazure, and I have rea-  
son to believe that she returned my love. But were we  
guilty of the indelicacy of publicly rushing into each  
other's arms, exclaiming—

RECITATIVE.

"Oh my adored one!" "Beloved boy!"

"Ecstatic rapture!" "Unmingled joy!"

Which seems to be the modern fashion of love-making?  
No! it was "Madam, I trust you are in the enjoyment of  
good health"—"Sir, you are vastly polite, I protest I am  
mighty well"—and so forth. Much more delicate—much  
more respectful. (Crossing to R.) But see—Aline approach-  
es—let us retire, that she may compose herself for the  
interesting ceremony in which she is to play so import-  
ant a part.

Exeunt SIR MARMADUKE and ALEXIS into the house R. Enter  
ALINE, on terrace from L. and down C. preceded by chorus of  
girls.



**ANDANTE.***Tempo di menuetto.* ("May fortune bless you!" &c.—*Spoken.*)

*p*

*tr*

*f*

*rall.*



# WITH HEART AND WITH VOICE.

No. 5.

CHORUS OF GIRLS.

*Allegretto.*

The first system of piano accompaniment consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* (forte) at the beginning and *p* (piano) towards the end. The tempo is marked *Allegretto*.

CHORUS.

The second system shows the vocal melody on a single staff and the piano accompaniment on two staves. The lyrics are: "With heart and with voice Let us wel - come this mating To the youth of her choice; With a heart pal - pi-". The piano part continues with a steady accompaniment.

The third system continues the vocal melody and piano accompaniment. The lyrics are: "- ta - ting, Comes the love - - ly A - line! Comes the love - - ly A - line!". The piano part provides a consistent harmonic support.



May their love nev-er cloy! May their bliss be unbounded! With a ha-lo of joy May their lives be sur-

- rounded! Heaven bless our A-line! Heaven bless our A-line! May their

love nev-er cloy! May their bliss be un-bounded! With a ha-lo of joy May their

lives be sur-rounded! Heaven bless A-line!.... May their love



*cres.*

nev-er cloy! May their bliss be unbound-ed! Heaven bless our A -

*f* *dim.*

- line!..... bless our A - line! Heaven bless our A - line!

*rall.*

Heaven bless our A - line! bless our A - line!....

*colla voce.*



## No. 6.

## RECITATIVE. Aline.

*p* RECIT. ALINE.

My kind - ly friends, I thank you for this greet - ing, And as you

wish me ev - ry earth - ly joy, I trust your wish - es may have quick ful - fil - ment!

## "HAPPY YOUNG HEARTS."

## No. 6a.

## ARIA.—Aline.

*Tempo di valse non troppo vivace.*

*p* *cres. molto.* *Ped.* \*

Oh, hap - py young heart!.....

*cres. molto.*



Comes thy young lord a - woo - - ing, With

joy in his eyes, And pride in his breast— Make much of thy prize, For he is the best That

ev - - er came a - su - - ing, That came a - su - - ing.

Yet, yet we must part, Young heart! Yet we must part, Yet we must part,



Yet, yet we must part, Young heart! Yet..... we must part!.....

*Ped.* \*

Oh, mer - ry young heart, ..... Bright are the days of woo - - ing!

*cres. molto.* *f* *dim.* *p*

But hap - pier, far, The days un-ried— No

*p*



sor-row can mar, When love has tied The knot there's no.... un-do - ing, There's

no.... un-do - ing..... Then, nev-er to part, Young heart!

*f*

*dim.* *p*

*Ped.* \*

nev-er to part, nev-er to part, Then, nev-er to part, Young heart! Then,

*p*

*cres.*

nev - - er to part, nev-er to part, nev-er to part,

*p*



nev - er, nev - er, nev - er to part!.....

cre - - - scen - - do.

The first system consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), indicating G major. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simpler bass line in the left hand.

*brillante.*

nev - er to part, ..... Young heart..... to.....

nev - er to.....

The second system continues the musical piece. It includes the instruction *brillante.* above the vocal line. The vocal line has a melodic flourish over the words "nev - er to". The piano accompaniment continues with its established rhythmic pattern.

part!.....

The third system concludes the page. The vocal line ends with a whole note. The piano accompaniment continues with its rhythmic pattern, ending with a final chord.



*Enter Lady SANGAZURE on terrace from L., and down L. C.*

## No. 7.

## RECITATIVE.—Lady Sangazure.

*Moderato.*

LADY S.

My child, I join these kind con-gra-tu-la-tions: Heed not the tear that dims this a-ged

eye! Old mem'ries crowd a-round me; Tho' I sor-row, 'Tis for my-self, A-line, and not for thee!



Enter ALEXIS from house R., preceded by Chorus of Men.

# "WITH HEART AND WITH VOICE."

No. 8.

CHORUS OF MEN AND WOMEN.

TENORS.

BASSES.

*Allegretto marziale.*

*f*

With heart and with

*f* *sf* *f* *sf* *sempre. f*

voice Let us wel - come this mating; To the maid of his choice, With a heart pal - pi - tat - ing,

Comes A - lex - is the brave! With heart and... with voice



Let us wel - come.... this ma - - - ting To the maid of his choice; To the maid of his

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The vocal line begins with the lyrics "Let us wel - come.... this ma - - - ting To the maid of his choice; To the maid of his". The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

choice Comes the brave A - - lex - is, The brave A - lex - is, A - lex - is the brave.

The second system of the musical score. The vocal line continues with the lyrics "choice Comes the brave A - - lex - is, The brave A - lex - is, A - lex - is the brave." The piano accompaniment continues with similar harmonic support, featuring chords and melodic fragments.

The third system of the musical score, concluding the page. It features the final measures of the vocal line and piano accompaniment, ending with a double bar line.



SIR MARMADUKE enters from house. LADY SANGAZUE and he exhibit signs of strong emotion at the sight of each other, which they endeavour to repress. ALEXIS and ALINE rush into each other's arms.

RECITATIVE.

ALEXIS. Oh, my adored one!

ALINE. Beloved boy!

ALEXIS. Ecstatic rapture!

ALINE. Unmingled joy! (they retire up.)

## WELCOME, JOY!

No. 9. DUET—Lady Sangazure and Sir Marmaduke.

*Allegretto.*

*mf*

SIR. MARMADUKE. (R. C. with stately courtesy.)

Wel - come joy! a - dieu to sadness! As Au - ro - ra gilds the day; So those

*p*

eyes, twin orbs of glad - ness, Chase the clouds of care a - way: Ir - re - sis - ti - ble in -

*rall.*

-centive Bids me humbly kiss your hand; I'm your ser - vant most at - ten - tive, Most at - ten - tive to com-

*rall.*



(Aside, with frantic vehemence.)  
*L'istesso tempo.*

mand. Wild with a - do - ra - tion! Mad with fas - ci - nation! To indulge my la - men - ta - tion No oc - ca - sion do I

miss! Goaded to dis - trac - tion By madden - ing in - ac - tion, I find some satis - fac - tion in a - pos - tro - phe like

*appassionato.*

this: San - gaze - re im - mor - tal, San - gaze - re di - vine! Wel - come to my

*cres.* *ff dim.*

por - tal, An - gel, oh be mine! Im - mor - tal, di - vine! An - gel, oh be mine!



*(Aloud, with much ceremony.)*

Ir - re - sis - ti - ble in - centive Bids me humbly kiss your hand; I'm your ser - vant most at -

- ten - tive, Most o - be - dient to command!

LADY S. (L. C.)

Sir, I thank you most po - lite - ly For your graceful cour - te - see; Compli - ment more tru - ly

knight - ly Nev - er yet was paid to me! Chi - val - ry is an in - gre - dient Sad - ly



lack-ing in our land— Sir, I am your most o - be-dient, Most o - be-dient to com - ;

*(Aside, with great vehemence.)*

mand. Wild with a - do - ra-tion! Mad with fas-ci - nation! To indulge my la-men-tation No oc-casion do I

miss! Loaded to dis-traction By maddening in - action, I find some satis - faction in a - pos-tro-phe like

*appassionato.*

this: Mar - maduke im - mor - tal, Mar - maduke di - vine! Take me to thy



*cres.* *f* *dim.*

por - tal, Loved one, oh, be mine! Im - mor - tal, di - vine! Loved one, oh, be mine! ....

*(Aloud, with much ceremony.)*

Chi - val - - ry is an in - - gre - - dient Sad - ly

SIR. M.

Wild with a-do-ration! Mad with fasci - nation! To indulge my la-men-tation No oc-ca-sion do I miss!

lack - - ing in..... our..... land. Wild with a - do.

Wild with a - do - ration! To in - dulse my la-men-tation No oc - ca-sion do I miss! I'm your....



- ration! Mad with fas-ci-nation! To indulge my la-men-ta-tion No oc-ca-sion do I miss!

ser-vant most at-ten-tive, Most o-

The first system of the musical score consists of three staves. The top staff is a vocal line in B-flat major (two flats) with lyrics. The second staff is another vocal line, also in B-flat major, with lyrics. The third staff is a piano accompaniment in B-flat major, featuring a treble and bass clef. The music is in 4/4 time and includes various note values and rests.

To indulge my la-men-ta-tion No oc-ca-sion do I miss! Wild with a-do-ration, Yes, and mad with fas-ci-

- be-dient to com-mand! Wild with a-do-ration, Yes, and mad with fas-ci-

The second system of the musical score continues the vocal and piano parts. It features a vocal line with lyrics and a piano accompaniment. The music includes dynamic markings such as 'f' (forte) and 'p' (piano). The piano part includes a treble and bass clef.

- na-tion! To in-dulge my la-men-ta-tion No oc-ca-sion do I miss!

- na-tion! To in-dulge my la-men-ta-tion No oc-ca-sion do I miss!

The third system of the musical score concludes the page. It features a vocal line with lyrics and a piano accompaniment. The music includes a dynamic marking of 'p' (piano). The piano part includes a treble and bass clef.



*p*

Your most o - - be - dient!

*p*

Your most o - - be - dient!

*rall.*

Your most o - be - - dient to com - mand!

*rall.*

Your most o be - - dient to com - mand!

*p*

*During this duet a small table has been placed c. up stage by MRS. PARTLET. The COUNSEL has entered, and prepares marriage contract behind table.*



## ALL IS PREPARED.

No. 10. ENSEMBLE.—Aline, Alexis, Lawyer &amp; Chorus.

LAWYER.

All is prepared for sealing and for signing, The

*f* *Maestoso*

*p*

contract has been drafted as agreed.

CHORUS.

All is prepared for sealing and for signing, The contract has been

*f*



Approach the ta-ble, O ye lovers pin-ing! With hand and seal now execute the deed.

rafted as agreed!

Ap-

-proach the ta-ble, O ye lovers pin-ing, With hand and seal come ex-ecute the deed.

ALEXIS and ALINE advance and sign, ALEXIS supported by SIR MARMADUKE (R.), ALINE by her Mother (L.).

ALEXIS. ALINE.

I de-liv-er it, I de-liv-er it As my act and deed. I de-liv-er it, I de-liv-er it As my act and deed.



## CHORUS.

See, they sign without a quiver! It then to seal proceed! They de-liv-er it, they de-liv-er it As their act and deed.

## ALINE.

I de-liv-er it, I de-liv-er it As my act and deed.

## ALEXIS.

I de-liv-er it, I de-liv-er it As my act and deed.

## LAWYER.

They de-liv-er it, They de-liv-er it As their act and deed.

They de-liv-er it, They de-liv-er it As their act and deed.

*attacca*



*Allegro come primo.*

*Tempo primo.*

*f sf sf sf*

CHORUS.

TREBLE &amp; ALTO.

With heart and with voice Let us welcome this mating; Leave them

TENOR.

With heart and with voice Let us welcome this mating; Leave them here to rejoice, With true

BASS.



here to re - joice, With true love pal - pi - ta - ting, Leave them

love pal - pi - ta - ting, A - lex - is, the brave! With heart

*8va*

here to re - joice, With true love pal - pi - ta - ting;

and.... with voice Let us wel - come.... this ma - ting! Leave them

*8va*



Heav'n bless our A - line!..... The love - ly A - line! A -

here to re-joice, Leave them here to re-joice, A - lex - is, the brave! A -

8va.....

8va.....

ff

- lex - is, the brave, And the love - ly A - line!

- lex - is, the brave, And the love - ly A - line!

8va.....

8va.....



(*Exeunt all but ALEXIS and ALINE.*)

ALEXIS. At last we are alone! My darling, you are now irrevocably betrothed to me. Are you not very, very happy?

ALINE. Oh Alexis, can you doubt it? Do I not love you beyond all on earth, and am I not beloved in return? Is not true love, faithfully given and faithfully returned, the source of every earthly joy?

ALEXIS. Of that there can be no doubt. Oh, that the world could be persuaded of the truth of that maxim! Oh, that the world would break down the artificial barriers of rank, wealth, education, age, beauty, habits, taste, and temper; and recognize the glorious principle, that in marriage alone is to be found the panacea for every ill.

ALINE. Continue to preach that sweet doctrine, and you will succeed, oh, evangel of true happiness!

ALEXIS. I hope so, but as yet the cause progresses but slowly. Still I have made some converts to the principle, that men and women should be coupled in mat-

rimony without distinction of rank. I have lectured on the subject at Mechanics' Institutes, and the Mechanics were unanimous in favour of my views. I have preached in workhouses, beershops, and Lunatic Asylums, and I have been received with enthusiasm. I have addressed navvies on the advantages that would accrue to them if they married wealthy ladies of rank, and not a navy dissented!

ALINE. Noble fellows! And yet there are those who hold that the uneducated classes are not open to argument! And what do the countesses say?

ALEXIS. Why, at present, it can't be denied, the aristocracy hold aloof.

ALINE. The working man is the true Intelligence after all!

ALEXIS. He is a noble creature when he is quite sober. Yes, Aline, true happiness comes of true love, and true love should be independent of external influences. It should live upon itself and by itself—in itself love should live for love alone!

## "FOR LOVE ALONE."

BALLAD.—(Alexis.)

No. II.

*Andante espressivo.*

Love feeds on ma - ny

kinds of food, I know; Some love for rank, and some for du - ty; Some give their hearts a-way for empty show, And



others love for youth and beauty. To love for money all the world is prone; Some love themselves, and live all

*p* *rall.* *f a tempo.*

lone - ly: Give me the love that loves for love a - lone—I love that love, I love it on - ly! I love that

*rall.* *f a tempo.* *Ped.* \*

love, I love it on - ly! Give me the love that loves for love a - lone—I love that love, I love it

*f* *Colla voce.*

*Ped.* \*



on - ly! What man for a - ny

*f* *dim.* *p*

*Ped.* \*

o - ther joy can thirst, Whose lov - ing wife adores him du - ly! Want, mis - er - y, and care may work their worst, If

lov - ing woman loves you tru - ly. A lover's thoughts are e - ver with his own—None tru - ly lov'd is e - ver



*p* *rall.* *f a tempo.*

lone - ly: Give me the love that loves for love a - lone—I love that love, I love it on - ly! I love that

*Colla voce.* *f a tempo.*

*Ped.* \*

love, I love it on - ly! Give me the love that loves for love a - lone—I love that love, I love it

*f* *Colla voce.*

*Ped.* \*

on - ly!

*f* *dim.*



ALINE. (R. C.) Oh, Alexis, those are noble principles!  
ALEXIS. (L. C.) Yes, Aline, and I am going to take a desperate step in support of them. Have you ever heard of the firm of J. W. Wells & Co., the old established Family Sorcerers, in St. Mary Axe?

ALINE. I have seen their advertisement.

ALEXIS. They have invented a philtre, which, if report may be believed, is simply infallible. I intend to distribute it through the village, and with'n half-an-hour of my doing so, there will not be an adult in the place who will not have learnt the secret of pure and lasting happiness. What do you say to that?

ALINE. Well, dear, of course a filter is a very useful thing in a house; quite indispensable in the present state of Thames water; but still I don't quite see that it is the sort of thing that places its possessor on the very pinnacle of earthly joy.

ALEXIS. Aline, you misunderstand me. I didn't say a filtre—I said philtre.

ALINE. So did I, dear. I said a filtre.

ALEXIS. No, dear, you said a filtre. I don't mean a filtre—I mean a philtre,—ph, you know.

ALINE. (alarmed.) You don't mean a love-potion?

ALEXIS. On the contrary—I do mean a love-potion.

ALINE. Oh, Alexis, I don't think it would be right. I don't indeed. And then—a real magician! Oh it would be downright wicked.

ALEXIS. Aline, is it, or is it not, a laudable object to steep the whole village up to its lips in love, and to couple them in matrimony without distinction of age, rank, or fortune?

ALINE. Unquestionably, but—

ALEXIS. Then unpleasant as it must be to have recourse to supernatural aid, I must nevertheless pocket my aversion, in deference to the great and good end I have in view. (Calling) Hercules.

Enter a Page from tent, L.

PAGE. Yes, sir.

ALEXIS. Is Mr. Wells there?

PAGE. He's in the tent, sir—refreshing.

ALEXIS. Ask him to be so good as to step this way.

PAGE. Yes sir.

(Exit Page, R.)

ALINE. Oh, but Alexis! A real sorcerer! Oh I shall be frightened to death!

ALEXIS. I trust my Aline will not yield to fear while the strong right arm of her Alexis is here to protect her.

ALINE. It's nonsense, dear, to talk of your protecting me with your strong right arm, in face of the fact that this Family Sorcerer could change me into a guinea-pig before you could turn round.

ALEXIS. He could change you into a guinea-pig, no doubt, but it is most unlikely that he would take such a liberty. It's a most respectable firm, and I am sure he would never be guilty of so untradesmanlike an act.

Enter Mr. WELLS from tent.

Mr. W. Good day, sir. (ALINE much terrified.)

ALEXIS. Good day—I believe you are a Sorcerer.

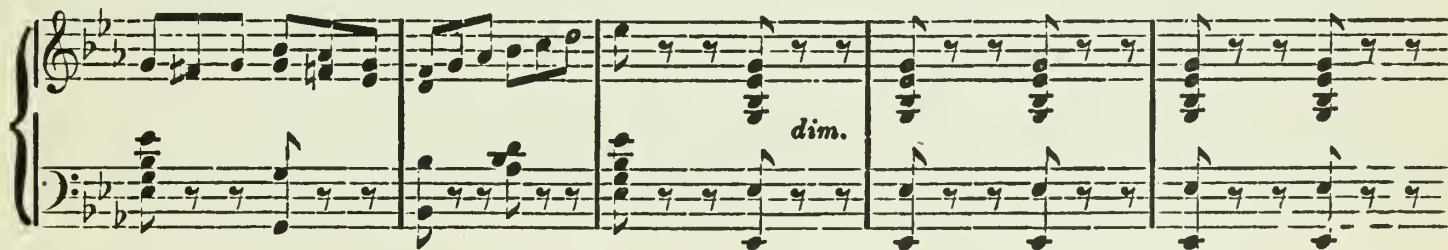
Mr. W. Yes sir, we practice Necromancy in all its branches. We've a choice assortment of wishing-caps, divining-rods, amulets, charms, and counter-charms. We can cast you a nativity at a low figure, and we have a horoscope at three-and-six that we can guarantee. Our Abudah chests, each containing a patent Hag who comes out and prophecies disasters, with spring complete, are strongly recommended. Our Aladdin lamps are very chaste, and our Prophetic Tablets, foretelling everything—from a change of Ministry down to a rise in Turkish Stock—are much enquired for. Our Penny Curse—one of the cheapest things in the trade—is considered infallible. We have some very superior Blessings, too, but they're very little asked for. We've only sold one since Christmas—to a gentleman who bought it to send to his mother-in-law—but it turned out that he was afflicted in the head, and it's been returned on our hands. But our sale of penny Curses, especially on Saturday nights, is tremendous. We can't turn 'em out fast enough.

## "MY NAME IS JOHN WELLINGTON WELLS."

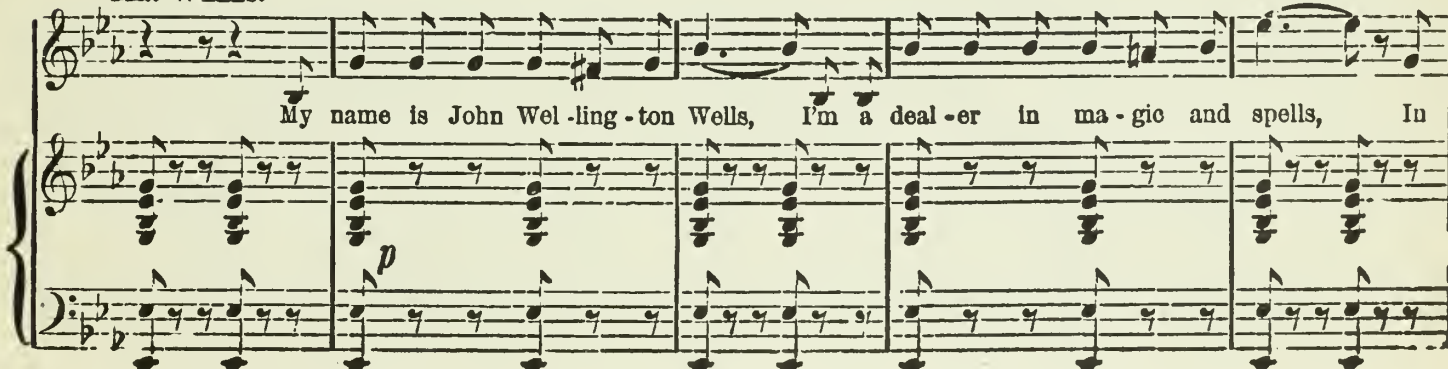
SONG.—Mr. Wells.

No. 12.

Vivace.



MR. WELLS.





bless-ings and curs-es, And e-ver filled pur-ses, In pro-phe-cies, witch-es and knells. If you

want a proud foe to "make tracks"— If you'd melt a rich un-cle in wax— You've but to look in On the

re-si-dent Djinn, Number sev-en-ty. Sim-me-ry Axe.... We've a first rate assortment of ma-gic; And for

raising a posthumous shade, With ef-fects that are com-ic or tra-gic, There's no cheap-er house in the



trade.... Love-phil-tre, we've quan-ti-ties of it! And for knowledge, if a-ny one burns,.... We're

keep-ing a ve-ry small prophet, a prophet Who brings us unbound-ed re-turns... For he can prophe-sy

With a wink of his eye, Peep with se-cu-ri-ty In-to fu-tu-ri-ty, Sum up your his-to-ry, Clear up a mys-te-ry

Hu-mor pro-cli-vi-ty For a na-ti-vi-ty, for a na-ti-vi-ty; He has answers o-rac-u-lar,



Bo - gies spec - ta - cu - lar, Te - tra - pods tra - gi - cal, Mir - rors so ma - gi - cal, Facts as - tro - no - mi - cal,

So - lemn or com - i - cal; And, if you want it, he Makes a re - duc - tion on - tak - ing a quan - ti - ty!

cre - - - scen - - - do.

Oh!..... If a - ny - one a - ny - thing lacks,.. He'll find it all rea - dy in

*f* *dim.* *p*

stacks,.. If he'll on - ly look in On the re - si - dent Djinn, Number sev - en - ty, Sim - me - ry Axe!

*f*





He can raise you hosts Of Ghosts, And that, with - out re - flect - ors; And

The piano accompaniment for the first system of lyrics. The right hand plays chords and eighth notes. The left hand plays a steady eighth-note accompaniment. A piano (p) dynamic marking is present at the beginning of the second measure.

cree - py things With wings, And gaunt and gris - ly spec - tres; He can fill you crowds Of

The piano accompaniment for the second system of lyrics. The right hand plays chords and eighth notes. The left hand plays a steady eighth-note accompaniment.

shrouds, And hor - ri - fy you vast - ly; He can rack your brains With chains,.... And

The piano accompaniment for the third system of lyrics. The right hand plays chords and eighth notes. The left hand plays a steady eighth-note accompaniment.



gib - ber - ings grim, and ghash-ly! Then, if you plan it, he Changes or - ga - ni - ty, With an ur - ba - ni - ty

Full of sa - ta - ni - ty, Vex - es hu - ma - ni - ty With an in - a - ni - ty Fa - tal to va - ni - ty,

Driving your foes to the verge of in - san - i - ty! Barr - ing tau - to - lo - gy, In de - mon - o - lo - gy,



Lee - tro bi - o - lo - gy, Mys - tic no - sol - o - gy, Spi - rit phil - ol - o - gy, High - class as tro - lo - gy,

Such is his knowledge, he Is - n't the man to re - quire an a - po - lo - gy! Oh!..... My

*ritard.* *a tempo.*

*cres.* *ritard.* *f dim.* *p*

name is John Well - ing - ton Wells,.... I'm a deal - er in ma - gic and spells,.... In blessings and curses, And



e - ver fill'd purses, In pro - phe - cies, witch - es and knells... And if a - ny - one a - ny - thing lacks, He'll

*cres. molto.*

find it all rea - dy in stacks, ... If he'll on - ly look in On the re - si - dent Djinn, Number sev - en - ty, Sim - me - ry

Axe.



ALEXIS. (c.) I have sent for you to consult you on a very important matter. I believe you advertise a Patent Oxy-hydrogen Love-at-first-sight Phil-tre?

MR. W. (R.) Sir, it is our leading article. (*producing a phial.*)

ALEXIS. Now I want to know if you can confidently guarantee it as pos-sessing all the qualities you claim for it in your advertisement?

MR. W. Sir, we are not in the habit of puffing our goods. Ours is an old-established house with a large family connection, and every assurance held out in the advertisement is fully realized. (*hurt.*)

ALINE. (*aside, L.*) Oh Alexis, don't offend him! He'll change us into something dreadful—I know he will!

ALEXIS. I am anxious from purely philanthropical motives to distribute this philtre, secretly, among the inhabitants of this village. I shall of course require a quantity. How do you sell it?

MR. W. In buying a quantity, sir, we should strongly advise your tak-ing it in the wood, and drawing it off as you happen to want it. We have it in four-and-a-half and nine-gallon casks—also in pipes and bogsheads for lay-ing down, and we deduct 10 per cent for prompt cash.

ALINE. Oh Alexis, surely you don't want to lay any down!

ALEXIS. Aline, the villagers will assemble to carouse in a few minutes. Go and fetch the tea-pot.

ALINE. But Alexis.—

ALEXIS. My dear, you must obey me, if you please. Go and fetch the tea-pot.

ALINE. (*going.*) I'm sure Dr. Daly would disapprove of it.

(*exit ALINE into tent*)

ALEXIS. And how soon does it take effect?

MR. W. In half-an-hour. Whoever drinks of it falls in love, as a matter of course, with the first lady he meets who has also tasted it, and his affection is at once returned. One trial will prove the fact.

(*enter ALINE from tent with large tea-pot.*)  
ALEXIS. Good: then, Mr. Wells, I shall feel obliged if you will at once pour as much philtre into this tea-pot as will suffice to affect the whole vil-lage.

ALINE. But bless me, Alexis, many of the villagers are married people

MR. W. Madam, this philtre is compounded on the strictest principles. On married people it has no effect whatever. But are you quite sure that you have nerve enough to carry you through the fearful ordeal?

ALEXIS. In the good cause I, fear nothing.

MR. W. Very good, then we will proceed at once to the Incantation.  
(*The stage grows dark.*)

## INCANTATION.

Aline, Alexis, Mr. Wells, and Chorus.

### No. 13.

*Allegretto quasi lento.*

The musical score for the Incantation, No. 13, is presented in three systems. The first system is a piano introduction in 6/8 time, marked 'p' (piano). It consists of a treble and bass staff. The second system continues the piano accompaniment, also in 6/8 time, with a treble and bass staff. The third system shows the vocal entries for Aline, Alexis, Mr. Wells, and the Chorus, with a treble and bass staff. The score is in 6/8 time and features a key signature of one flat (B-flat).



## MR. WELLS.

Sprites of earth and air! Fiends of flame and fire! De-mon souls, come

*p*

here in shoals, This fear-ful deed in - spire!.... Ap - pear! Ap - pear! Ap - pear!

*p*

## CHORUS. (MALE VOICES.)

Good mas ter, we are

*p*

*cresc.*



*dim.*

here!.....

Mr. WELLS.

Noisome hags of night!      Imps of dead-ly shade!      Pal- lid ghosts, a - rise in hosts, And

*Sra*

lend me all your aid!      Ap-pear!      Ap-pear!      Ap-pear!

*Sra*



## CHORUS.

*dim.*

Good mas - ter, we are here!.....

*Piu vivo.*ALEXIS. (*aside.*)

Hark! hark! they as - sem - ble, These fiends of the

*Piu vivo.*

ALINE. (*aside.*)

night! Oh! A - lex - is, I trem - ble! Seek safe - ty in flight!

*cres.*

## ARIA. ALINE.

Let us fly..... to the far - off land, Where peace and plen - ty dwell; Where the

*fp*



sigh.... of the sil-verstrand Is echoed in ev-'ry shell. To the joys ... that land will give On the

wings... of love we'll fly, In in-nocence there.... to live, In

in-nocence there.... to die, In in-nocence there to

live.... there to die,..... to live.... and



*a tempo.* ALINE.  
die. Too late!... too late!... It

ALEXIS.  
Too late!... too late!... It

MR. WELLS.  
Too late!... too late!... It

*f* CHORUS OF SPIRITS.  
Too late!... too late!.. That may not be!...

*f a tempo.* *fp* *f* *fp*

may not be! That *p*

may not be! That *p*

may not be! That *p*

may not be! That *dim.*

That hap - - py fate is not for thee..... *dim.*



hap - py fate is not for thee!

hap - py fate is not for thee!

hap - py fate is not for thee!

..... is not for thee!.....

*dim.*

*pp*

MR. WELLS. *Andante Moderato.*

Now, shrivelled hags, with poison bags Dis-charge your loathsome loads! Spit flame and fire, un-

- ho - ly choir, Belch forth your venom, toads! Ye demons fell, with yelp and yell, Shed

*f*



curses far a - field! Ye fiends of night, your fil-thy blight In noisome plen - ty yield!

M. WELLS. (*pouring vial into teapot.*)

(*Spoken*)—Number one! (*flash.*) (*Spoken*)—Number two! (*flash.*)

CHORUS.

It is done! One too few!

It is done! One too few!

*Sya*

*ppp* *f*

(*Spoken*)—Number three! (*flash.*)

Set us free! set us

Set us free! set us

*f*



*mp* ALINE. (*aside.*)

Let us fly to a far off land, Where peace and plen - ty

*mp* ALEXIS. (*aside.*)

Let us fly to a far - off land, Where peace and plen - ty

CHORUS.

Set us free! set us



dwel, Where the sigh of the silver strand Is echoed in ev-'ry shell.... Let us fly! Let us

dwel, Where the sigh of the silver strand Is echoed in ev-'ry shell.... Let us fly!

MR. WELLS.

Too late! too late! Too late! too late! too late! too

free! Set us free! set us free! ha, ha, ha, Ha, ha,

fly! let us fly! let us fly, let us fly, let us fly!.....

let us fly! let us fly! let us fly, let us fly!.....

late! it may not be! That hap- py fate is not for thee.....

na, ha, ha, ..... ha, ha, ha, ha, ha, ha!.....

*Attacca Finale.*

*dim al fine. pp*



*Stage grows light. MR. WELLS beckons villagers from R. and L. Enter villagers and all the dramatis personæ, dancing joyously. SIR MARMADUKE enters with LADY SANGAZURE from house R. and crosses to L. VIGAR enters on a terrace from L. and down R. absorbed in thought. He is followed by CONSTANCE. COUNSEL enters on terrace from R., and down R., followed by MRS. PARTLET. MRS. PARTLET and MR. WELLS distribute teacups.*

## NOW TO THE BANQUET WE PRESS.

No. 14.

FINALE.

*Allegretto.*

The first system of the musical score is in G major (one sharp) and 6/8 time. It consists of a piano introduction. The right hand (treble clef) plays a melody of eighth and sixteenth notes. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano) and *cres.* (crescendo).

The second system continues the piano introduction. The right hand features more complex rhythmic patterns with some triplets. The left hand provides a steady accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo).

The third system includes a repeat sign with first and second endings. The first ending is marked '1st time.' and the second ending is marked '2d time.' The right hand has a melodic line with some grace notes, while the left hand continues with a rhythmic accompaniment.

The fourth system is the vocal chorus, marked 'f CHORUS.' It features a vocal melody in the right hand and a piano accompaniment in the left hand. The lyrics are: 'Now to the ban-quet we press, Now for the eggs and the ham!... Now for the mustard and'. The piano part has a strong, rhythmic accompaniment. Dynamics include *f* (forte).



cress, Now for the straw - berry jam!.... Now for the tea of our host!....

Now for the rol - licking bun,... Now for the muffin and toast, And now for the gay Sal - ly

Lunn!... Now for the muffin and toast, And now for the gay Sal - ly Lunn! The



eggs and the ham And the straw-ber-ry jam, The rol-licking bun And the gay Sal-ly Lunn! The

eggs..... and the ham.....

eggs and the ham And the straw-ber-ry jam, The rol-licking bun And the gay Sal-ly Lunn! The

*cres.* *f*

eggs and the ham And the strawberry jam, And the rol-licking bun! The rol-licking bun And the



gay Sal-ly Lunn And the straw-berry jam, jam, jam, Oh! the straw-ber-ry, straw-ber-ry

bun, bun, Oh! the strawber-ry, straw-ber-ry

jam, bun, bun, Oh!..... the rol-lick-ing, rol-lick-ing bun!..

jam, jam, jam, Oh!..... the rol-lick-ing, rol-lick-ing bun!...

*Segue recit.*



## RECIT. SIR M.

Be hap-py all, the feast is spread before ye! Fear nothing, but en-joy yourselves, I pray!

Eat, aye, and drink, be mer-ry, I im-plore ye; For

*Allegretto.*

once let thought-less fol-ly rule the day!



Eat, drink, and be gay: Ban-ish all wor-ry and sor-row, Laugh gai-ly to-

day, Weep (if you're sor-ry) to-morrow! Come, pass the cup round,....

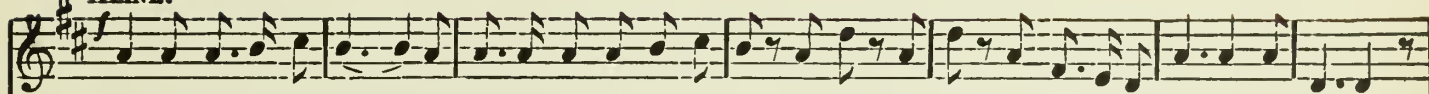
I will go bail for the li-quer; It's strong,.... I'll be bound, For it was brew'd by the

vi-car! It's strong,.... I'll be bound, For it was brew'd by the vi-car!

*cres.*

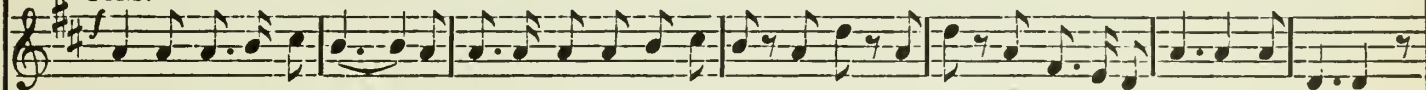


ALINE.



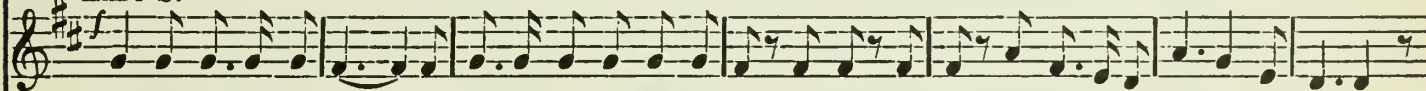
None so knowing as he.... At brewing a jo-rum of tea, Ha! ha! ha! ha! A prettystiff jorum of tea...

CONS.



None so knowing as he.... At brewing a jo-rum of tea, Ha! ha! ha! ha! A prettystiff jorum of tea...

LADY S.



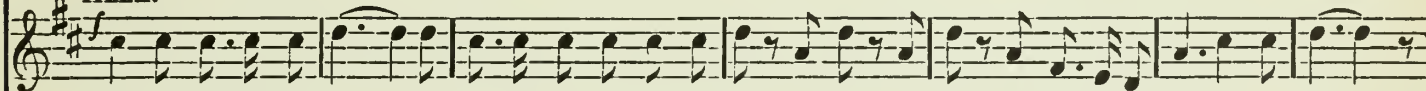
None so knowing as he.... At brewing a jo-rum of tea, Ha! ha! ha! ha! A prettystiff jorum of tea...

MRS. P.



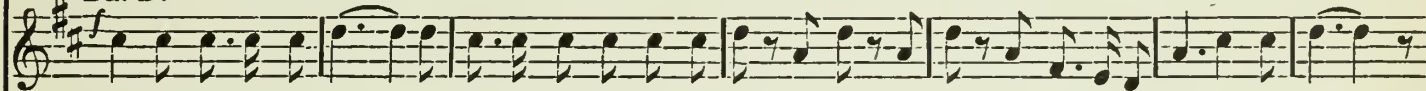
None so knowing as he.... At brewing a jo-rum of tea, Ha! ha! ha! ha! A prettystiff jorum of tea...

ALEX.



None so knowing as he.... At brewing a jo-rum of tea, Ha! ha! ha! ha! A prettystiff jorum of tea...

DR. D.



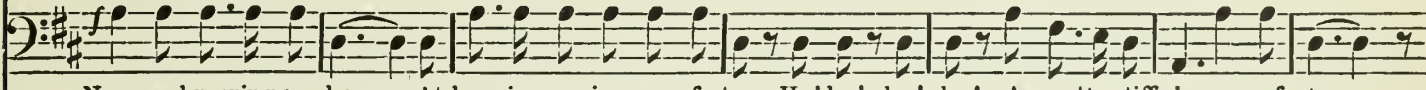
None so knowing as he ... At brewing a jo-rum of tea, Ha! ha! ha! ha! A prettystiff jorum of tea...

SIR M. &amp; NOTARY.



None so knowing as he.... At brewing a jo-rum of tea, Ha! ha! ha! ha! A prettystiff jorum of tea...

MR. WELLS.



None so knowing as he.... At brewing a jo-rum of tea, Ha! ha! ha! ha! A prettystiff jorum of tea...

CHORUS.



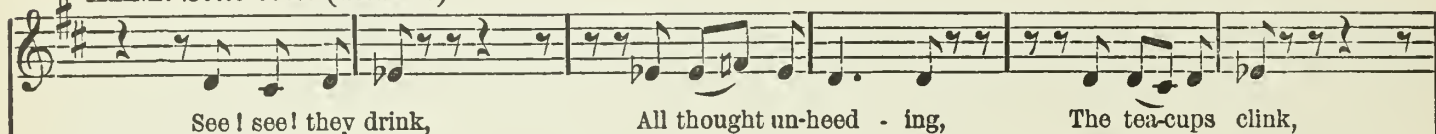
*f* None so knowing as he.... At brewing a jo-rum of tea, Ha! ha! ha! ha! A prettystiff jorum of tea...



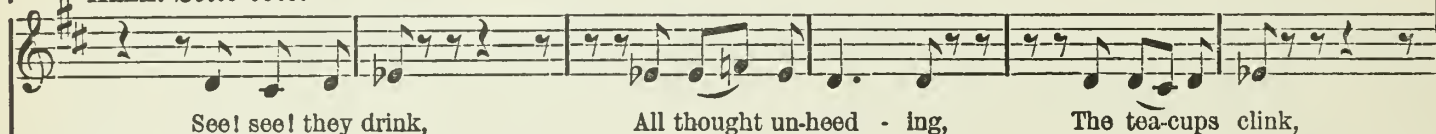




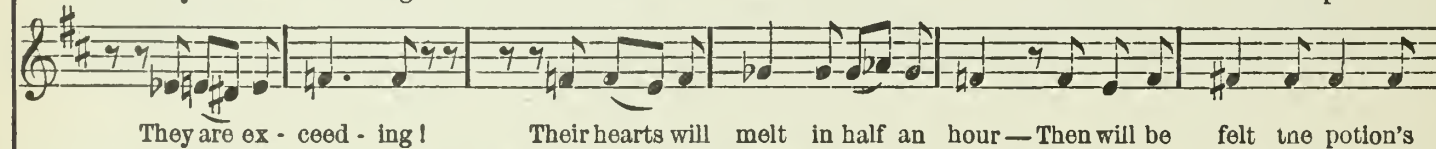
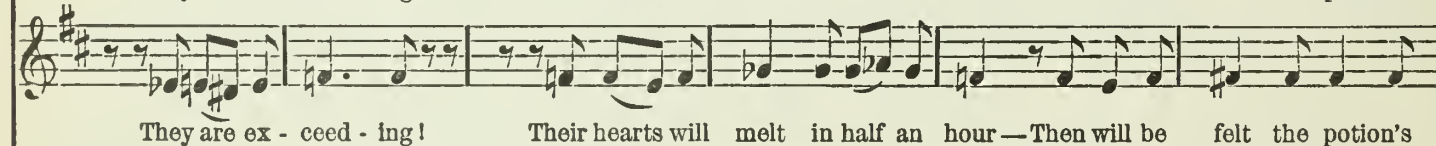
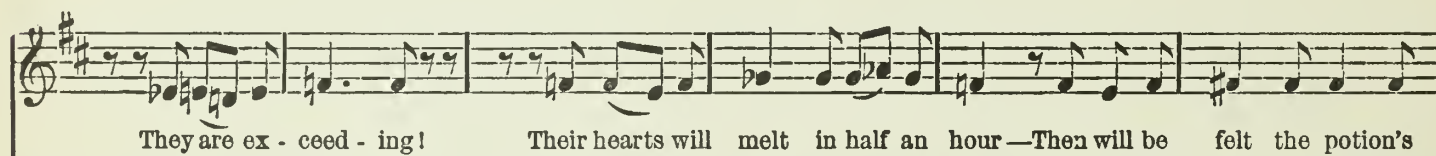
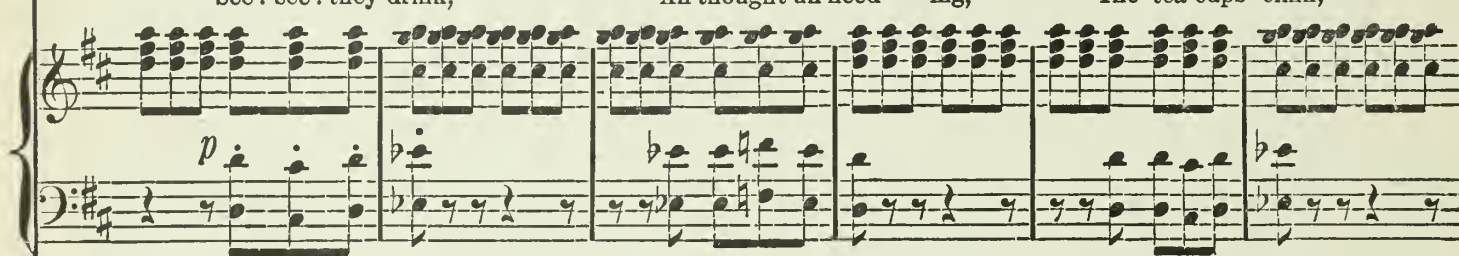
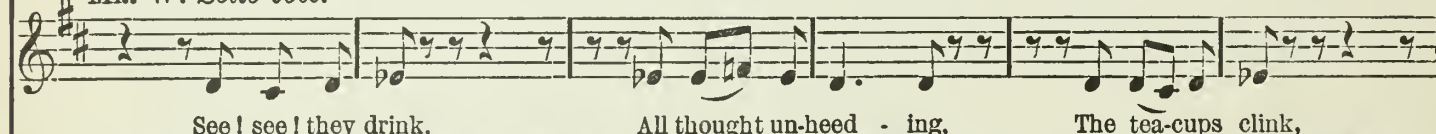
ALINE. *Sotto voce. (aside L.)*



ALEX. *Sotto voce.*



MR. W. *Sotto voce.*





pow'r! Then will be felt The potion's pow'r!.. The po tion's pow'r!.....

pow'r! Then will be felt The potion's pow'r!.. The po - tion's pow'r!.....

pow'r! Then will be felt The potion's pow'r!.. The po - tion's pow'r!.....

*Sva*

*cres. molto.*

(During this verse CONSTANCE has brought a small teapot, kettle, caddy, and cosy to DR. DALY. He makes tea scientifically.)

DR. DALY (with the teapot.)

Pain, trou- ble and care,

*f*

*p*



Mi-se-ry, heart-ache and wor - ry, Quick, out of your lair! Get you all gone in a hurry!

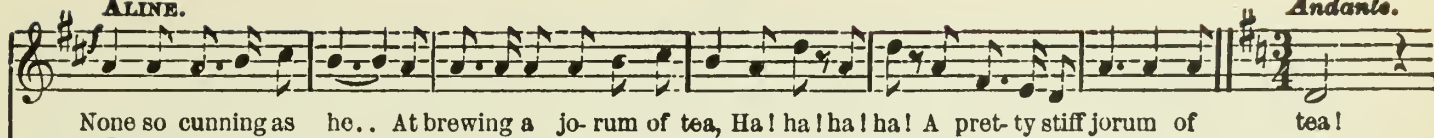
Toll, sorrow and plot,... Fly away quicker and quicker, Three spoons to the pot, That is the

brew of your vicar! Three spoons to the pot, That is the brew of your vi-car!

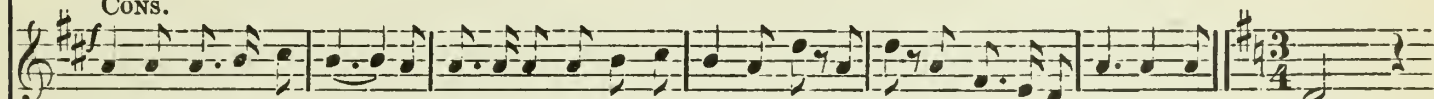
*cres.*



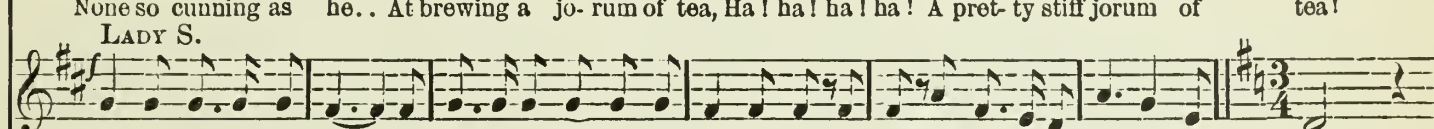
ALINE.

*Andante.*

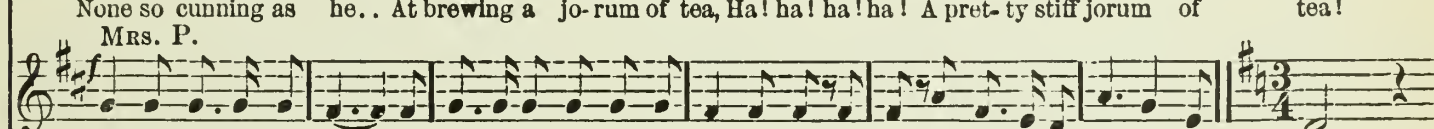
CONS.



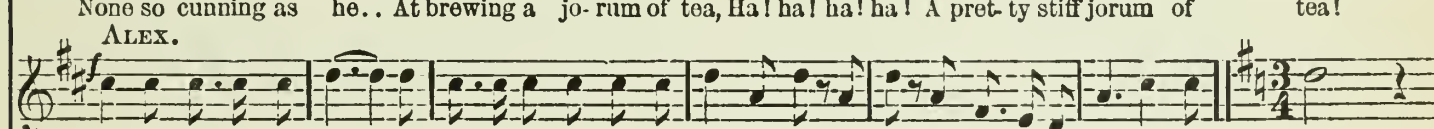
LADY S.



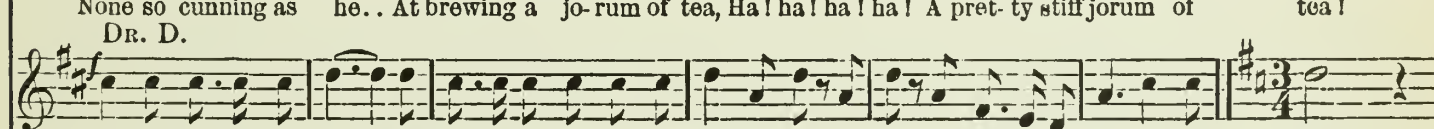
MRS. P.



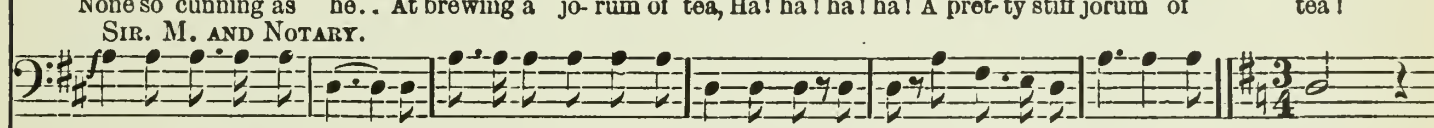
ALEX.



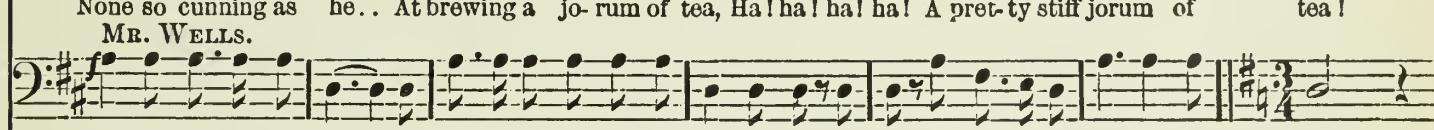
DR. D.



SIR. M. AND NOTARY.

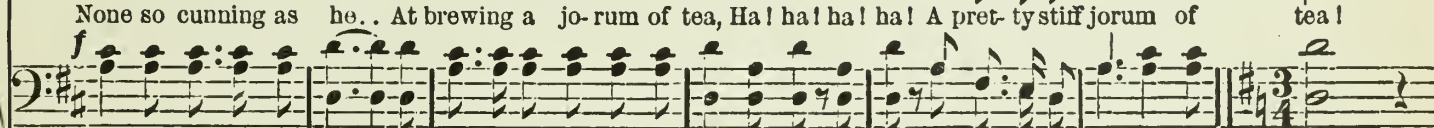
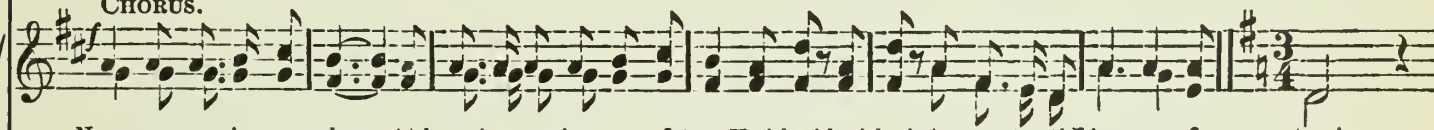


MR. WELLS.



None so cunning as he.. At brewing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff jorum of tea!

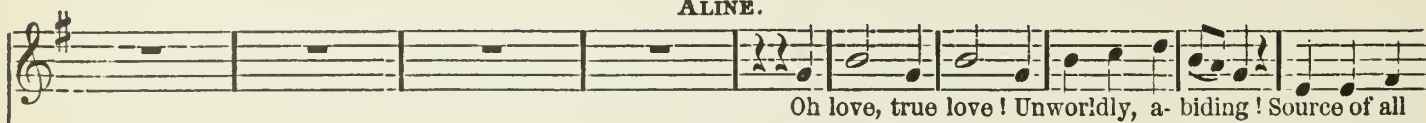
CHORUS.



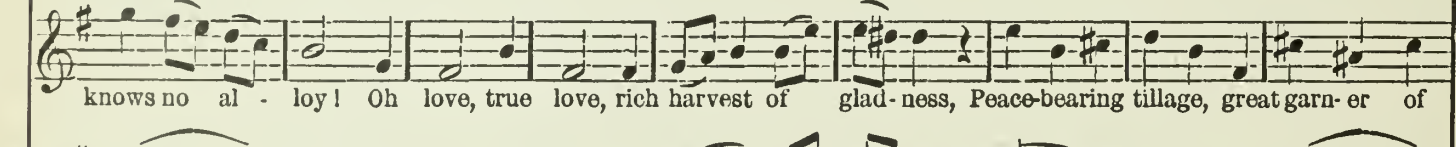
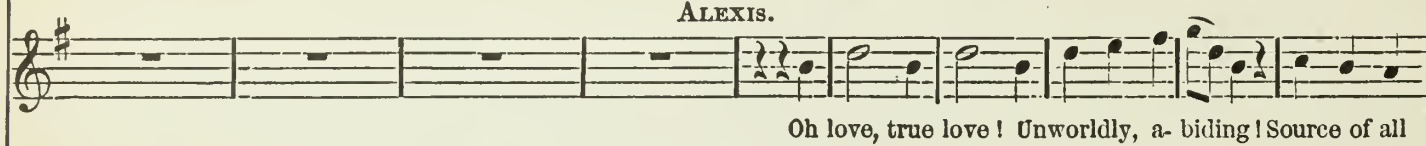


(DR. DALY places teapot on tray held by CONSTANCE. He covers it with the cosy. She takes tray into the house, *bc*)  
*Ensemble, ALEXIS and ALINE (aside).*

ALINE.



ALEXIS.





*p*

Oh love, oh love,.... Oh love, true love, look down on our sadness, Dwell in this

bliss, Oh love, oh love,.... Oh love, true love, look down on our sadness, Dwell in this

*dim.* *p* *p*

*Ped.* \*

*cres.* *f*

village, Oh dwell in this village, oh hear... .. oh hear..... us, Hear..... us, oh

village, Dwell in this village, oh hear us, Oh hear us in this! Oh hear us, oh hear us, oh hear us,

*cres.* *f* *f*

*p* *rall. e dim.* *pp*

love, in this! Oh love, true love. oh hear us in this!.....

love, in this! Oh love, true love, oh hear us in this!.....

*p* *rall. e dim.* *pp*

*Ped.*



*It becomes evident, by the strange conduct of the characters, that the charm is working. All rub their eyes.*

*Allegretto non troppo vivace.*

DR. D.

Oh marvellous il - lusion! oh ter - ri - ble surprise! What is this strange confusion That veils my aching

SR. M. AND NOTARY

Oh marvellous il - lusion! oh ter - ri - ble surprise! What is this strange confusion That veils my aching

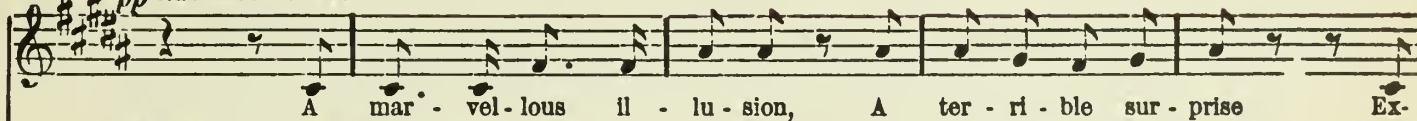
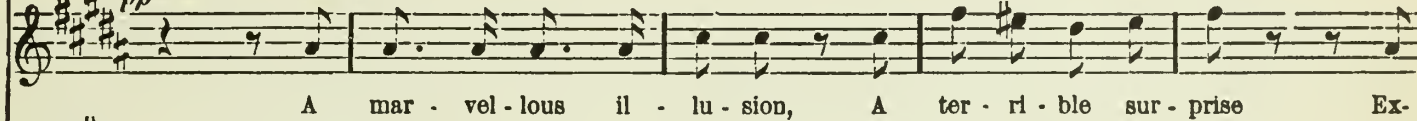
TENORS.

Oh marvellous il - lusion! oh ter - ri - ble surprise! What is this strange confusion That veils my aching

BASSES.

Oh marvellous il - lusion! oh ter - ri - ble surprise! What is this strange confusion That veils my aching



*pp staccato.* ALINE.*pp staccato.* ALEXIS.

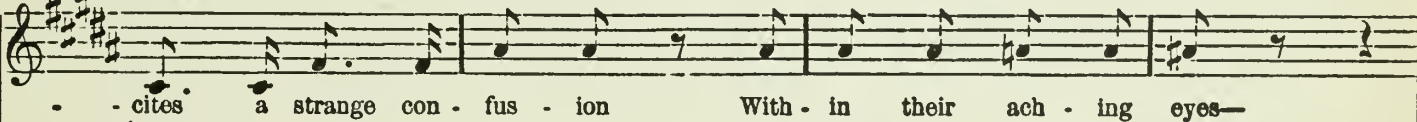
eyes?

*pp staccato.* MR. WELLS.

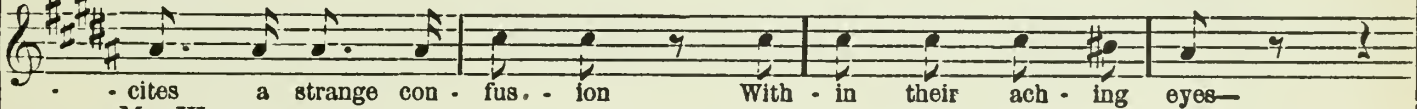
eyes?



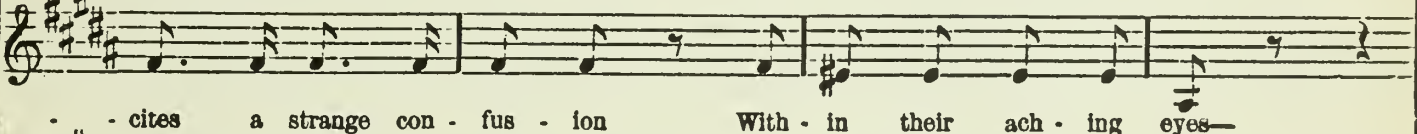
ALINE.



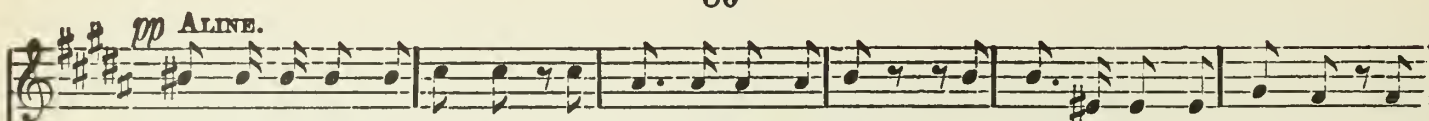
ALEXIS.



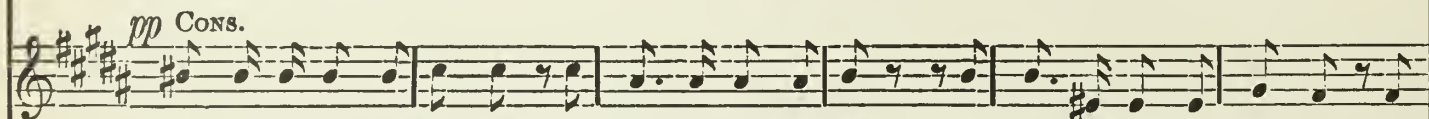
MR. WELLS.



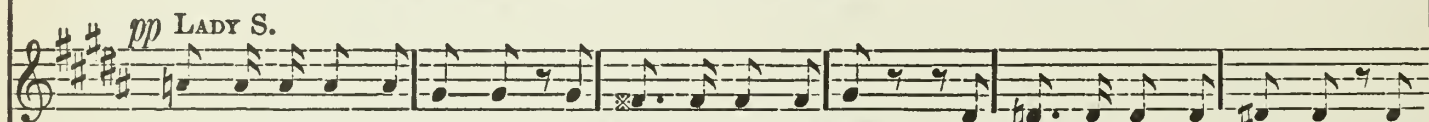




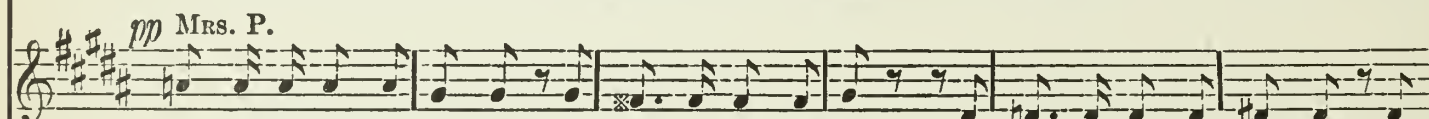
They must re-gain their sen - ses, Re - stor - ing rea-son's law, Or fear - ful in - fer - en - ces The



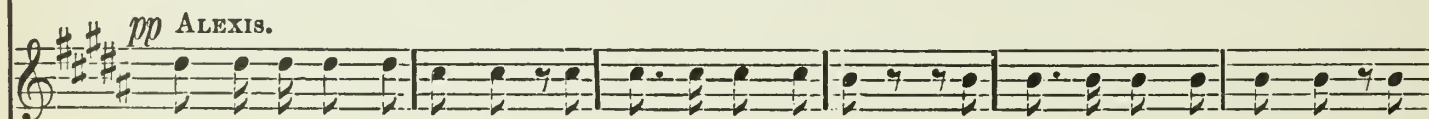
I must re-gain my sen - ses, Re - stor - ing rea-son's law, Or fear - ful in - fer - en - ces The



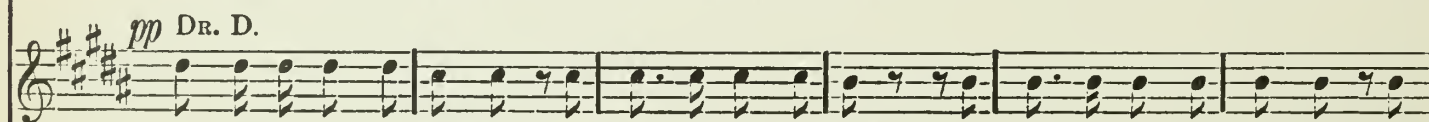
I must re-gain my sen - ses, Re - stor - ing rea-son's law, Or fear - ful in - fer - en - ces The



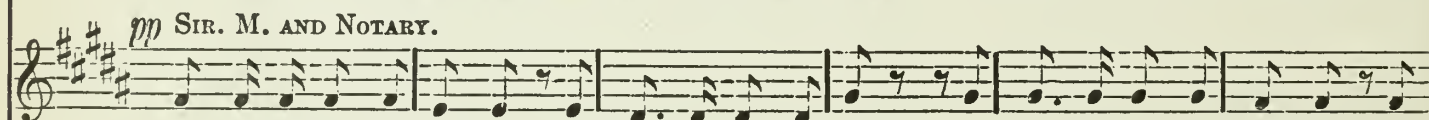
I must re-gain my sen - ses, Re - stor - ing rea-son's law, Or fear - ful in - fer - en - ces The



They must re-gain their sen - ses, Re - stor - ing rea-son's law, Or fear - ful in - fer - en - ces The



I must re-gain my sen - ses, Re - stor - ing rea-son's law, Or fear - ful in - fer - en - ces The



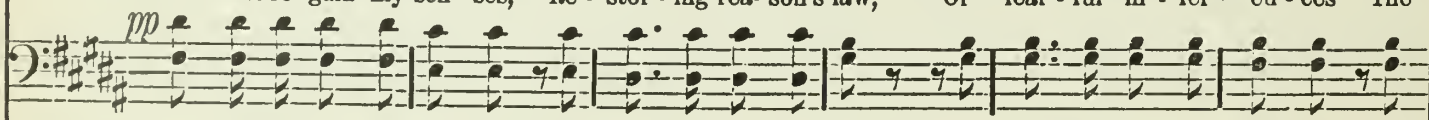
I must re-gain my sen - ses, Re - stor - ing rea-son's law, Or fear - ful in - fer - en - ces The



They must re-gain their sen - ses, Re - stor - ing rea-son's law, Or fear - ful in - fer - en - ces The

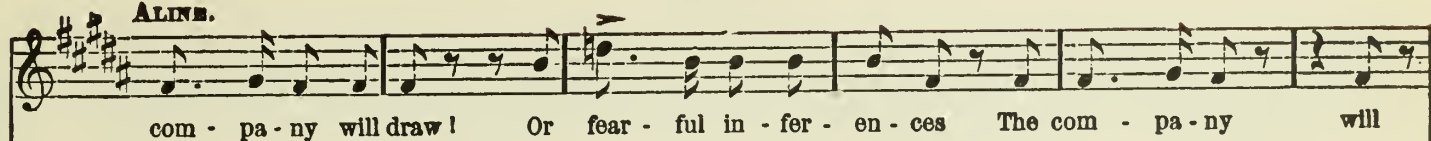


I must re-gain my sen - ses, Re - stor - ing rea-son's law, Or fear - ful in - fer - en - ces The

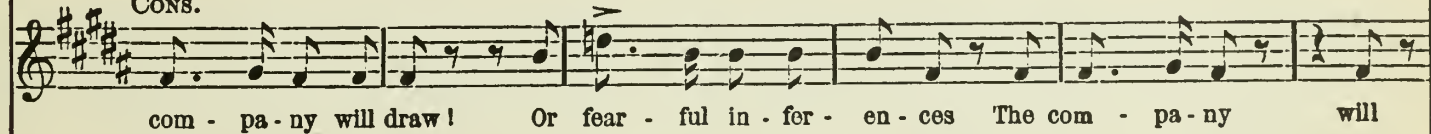




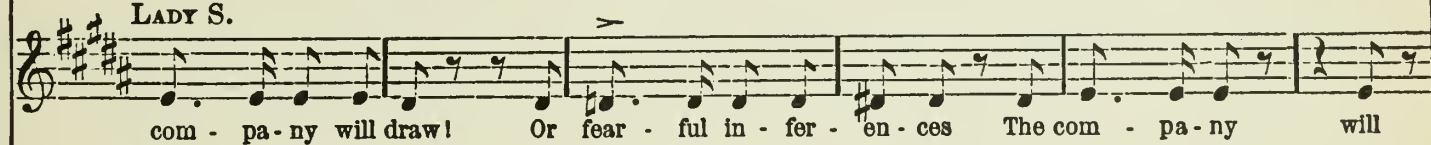
ALINE.



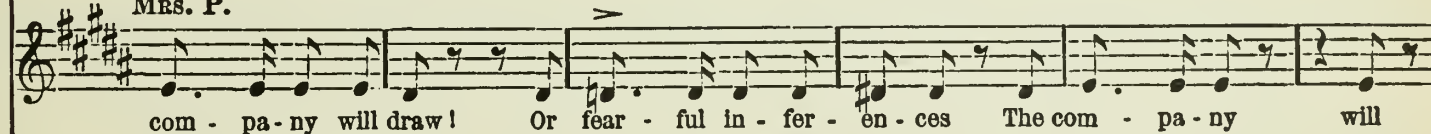
CONS.



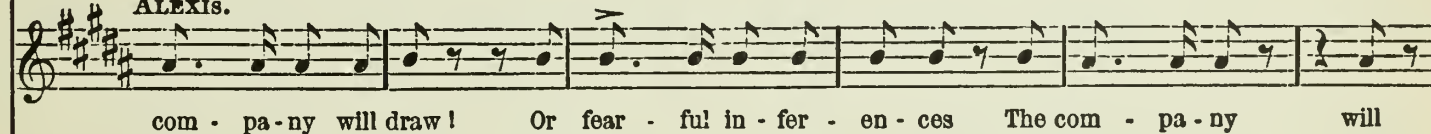
LADY S.



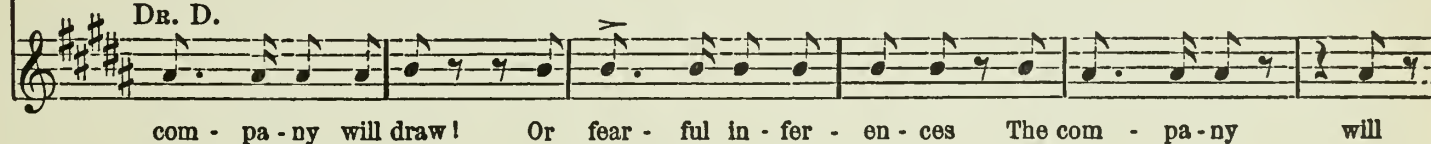
MRS. P.



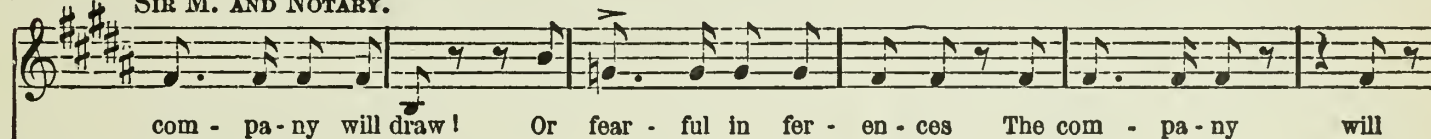
ALEXIS.



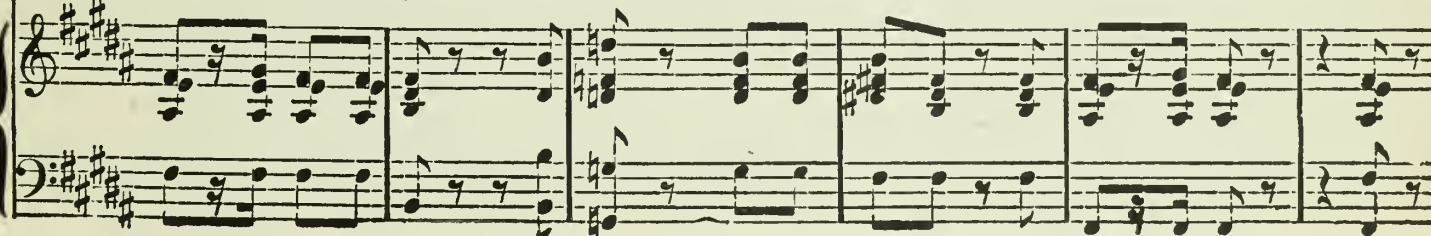
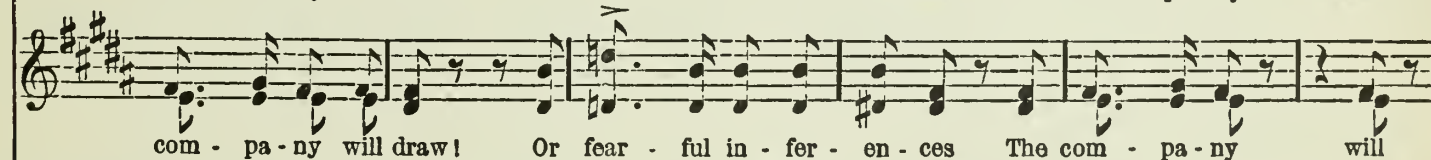
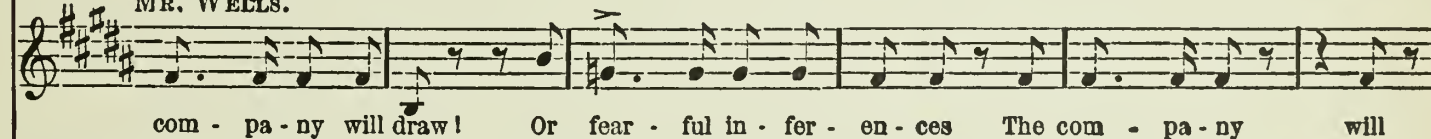
DR. D.



SIR M. AND NOTARY.



MR. WELLS.





**ALINE.**  
draw! Oh mar - vel - lous il - lu - sion!

**CONS.**  
draw! Oh mar - vel - lous il - lu - sion!

**LADY S.**  
draw! Oh mar - vel - lous

**MRS. P.**  
draw! Oh mar - vel - lous

**ALEX.**  
draw! Oh mar - vellous il - lu - sion!

**DR. D.**  
draw! Oh mar - vellous il - lu - sion! Oh

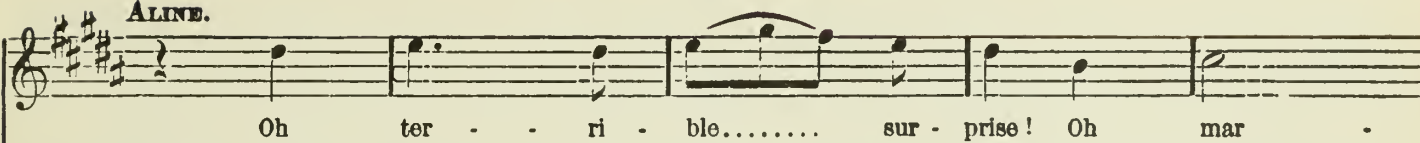
**SR. M. AND NOTARY.**  
draw! Oh mar - vel - lous

**MR. WELLS.**  
draw! Oh mar - vel - lous

draw! Oh marvellous il - lusion! Oh terrible sur - prise! Oh marvel - lous il - lusion! Oh ter - ri - ble sur - prise! Oh marvellous il -



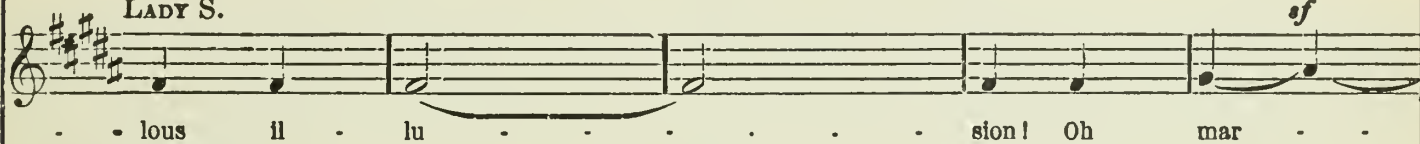
ALINE.



CONS.



LADY S.



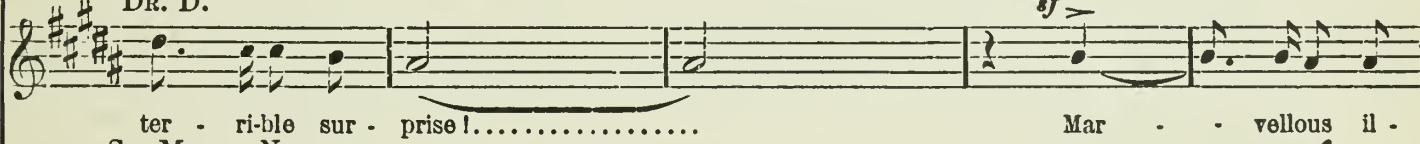
MRS. P.



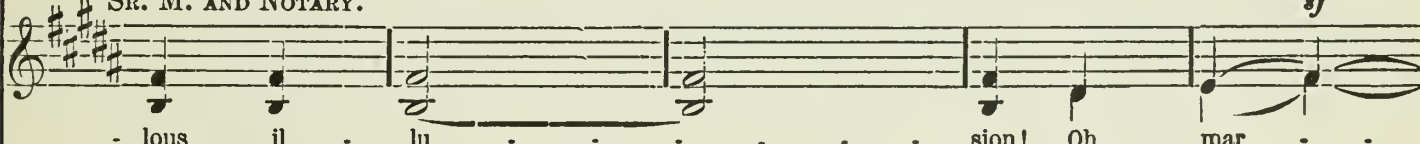
ALEX.



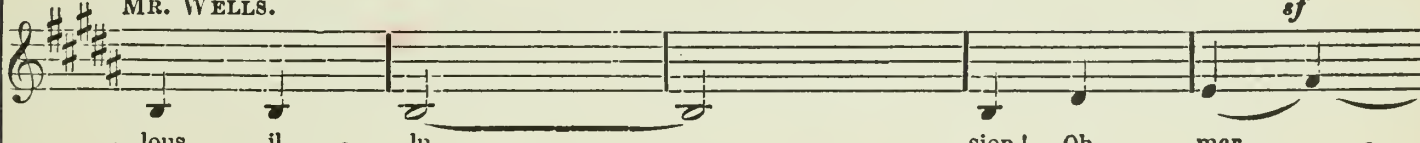
DR. D.



SR. M. AND NOTARY.



MR. WELLS.

*p**cres. molto.*



**ALINE.**  
- vel - lous,..... Oh..... mar -

**CONS.**  
- vel - lous,..... Oh..... mar -

**LADY S.**  
- vel - lous il - lu - sion!.... Oh.... mar -

**MRS. P.**  
- vel - lous il - lu - sion!.... Oh.... mar -

**ALEX.**  
- vellous il - lu - sion! Oh mar -

**DR. D.**  
- lu - sion! Oh mar -

**SR. M. AND NOTARY.**  
- vel - lous il - lu - sion! Oh mar -

**MR. WELLS.**  
- vel - lous il - lu - sion! Oh mar -

- prise! Oh marvellous il - lusion! Oh ter - ri - ble sur - prise! Oh marvellous il - lusion! And oh ter - ri - ble sur - prise!... ..

*cres.*



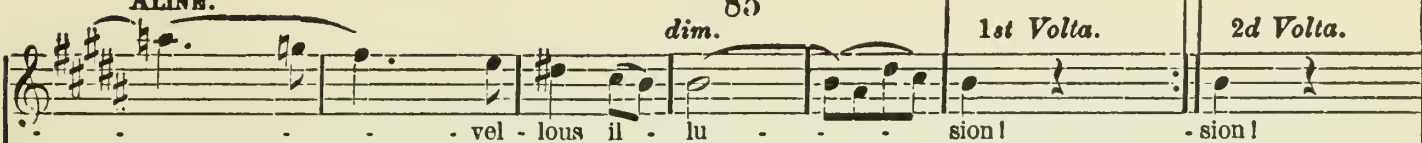
ALINE.

85

*dim.*

1st Volta.

2d Volta.



CONS.

*dim.*



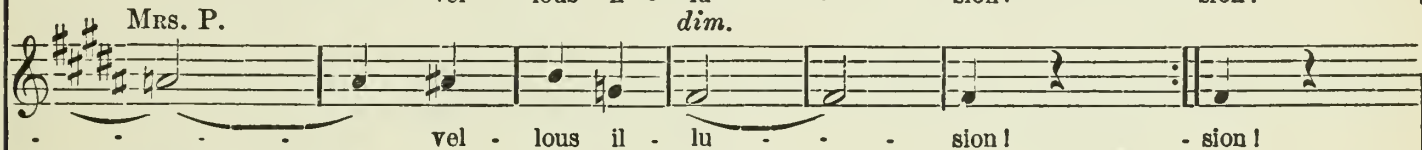
LADY S.

*dim.*



MRS. P.

*dim.*



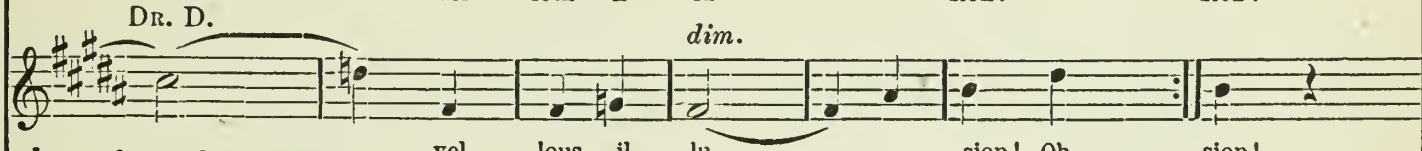
ALEXIS.

*dim.*



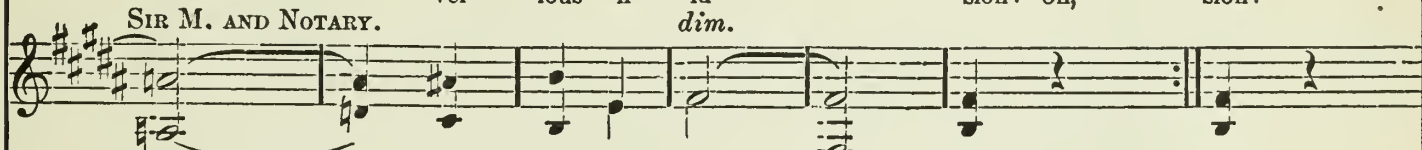
DR. D.

*dim.*



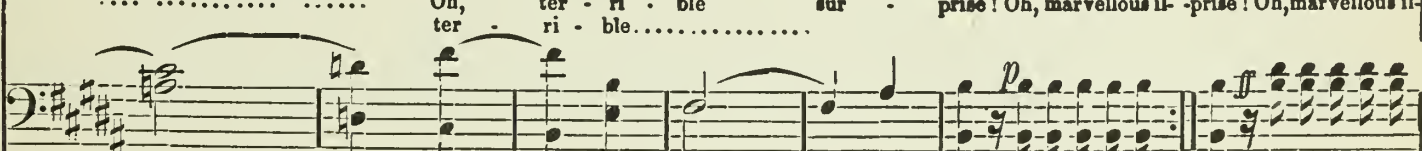
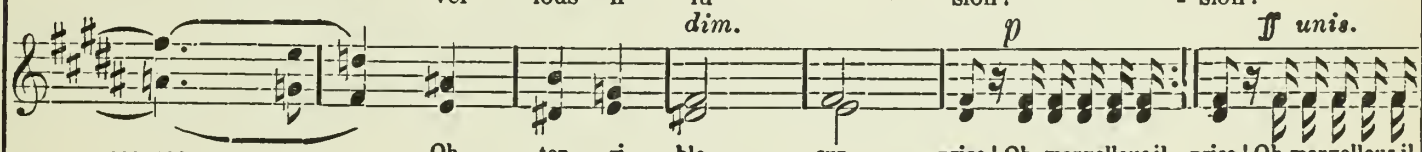
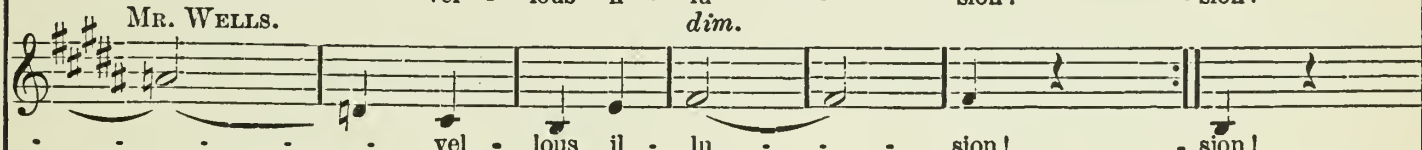
SIR M. AND NOTARY.

*dim.*



MR. WELLS.

*dim.*





**ALINE.** *f*

Oh, terrible surprise ! Oh, terrible surprise ! What is this strange confusion That

**CONS.** *f*

Oh, terrible surprise ! Oh, terrible surprise ! What is this strange confusion That

**LADY S.**

Oh, terrible surprise ! Oh, terrible surprise ! What is this strange confusion That

**MRS. P.** *f*

Oh, terrible surprise ! Oh, terrible surprise ! What is this strange confusion That

**ALEXIS.** *f*

Oh, terrible surprise ! Oh, terrible surprise ! What is this strange confusion That

**DR. D.** *f*

Oh, terrible surprise ! Oh, terrible surprise ! What is this strange confusion That

**SR. M. AND NOTARY.**

Oh, terrible surprise ! Oh, terrible surprise ! What is this strange confusion That  
*unis.*

**MR. WELLS.**

Oh, terrible surprise ! Oh, terrible surprise ! What is this strange confusion That

*f*

lusion ! Oh, marvellous il- lusion ! Oh, terrible sur- prise ! What is this strange con- fu- sion That

*f*



ALINE. *cres.* *f* *fz*

veils their aching eyes, That veils..... their eyes!.....

Cons. *p cres.* *f* *fz*

veils my aching eyes, That veils..... my eyes!.....

LADY S. *p cres.* *f* *fz*

veils my aching eyes, That veils..... my eyes!.....

Mrs. P. *p cres.* *f* *fz*

veils my aching eyes, That veils..... my eyes!.....

ALEXIS. *p cres.* *f* *fz*

veils their aching eyes, That veils..... their eyes!.....

Dr. D. *p cres.* *f* *fz*

veils my aching eyes, That veils..... my eyes!.....

SIR. M. & NOTARY. *p cres.* *f* *fz*

veils my aching eyes, That veils..... my eyes!.....

MR. WELLS. *p cres.* *f* *fz*

veils their aching eyes, That veils..... their eyes!.....

.... veils their aching eyes, That veils..... their eyes!.....

*cres.* *f* *fz*

*p* *cres.* *f*



*Allegro. Più vivo che la prima volta.*

Piano introduction in 6/8 time, marked *pp* and *Sf*. The music features a lively melody in the right hand and a supporting bass line in the left hand.

*Those who have partaken of the philtre struggle against its effects, and resume the Brindisi with a violent effort.**f* ALEXIS.

Eat, drink, and be gay, Banish all wor-ry and sor - row, Laugh gai-ly to - day, Weep, if you're

*f* DR. DALY.

Eat, drink, and be gay, Banish all wor-ry and sor - row, Laugh gai-ly to - day, Weep, if you're

*f* SIR. M. & NOTARY.

Eat, drink, and be gay, Banish all wor-ry and sor - row, Laugh gai-ly to - day, Weep, if you're

*f* MR. WELLS.

Eat, drink, and be gay, Banish all wor-ry and sor - row, Laugh gai-ly to - day, Weep, if you're

CHORUS.

Eat, drink, and be gay, Banish all wor-ry and sor - row, Laugh gai-ly to - day, Weep, if you're

Eat, drink, and be gay, Banish all wor-ry and sor - row, Laugh gai-ly to - day, Weep, if you're



*f* ALINE.

Come, pass the cup round, We will go bail for the liquor ; It's  
*f* CONS.

Come, pass the cup round, We will go bail for the liquor : It's  
*f* LADY S.

Come, pass the cup round, We will go bail for the liquor ; It's  
*f* MRS. P.

Come, pass the cup round. We will go bail for the liquor ; It's

ALEXIS.

sor - ry, to - morrow.  
Dr. D.

sor - ry, to - morrow.  
Sir M. & NOTARY.

sor - ry, to - morrow.  
Mr. WELLS.

sor - ry, to - morrow.

*f*  
Come, pass the cup round, We will go bail for the liquor ; It's

sor - ry, to - morrow



ALINE.

strong, I'll be bound, For it was brewed by the vi-car!

Cons.

strong, I'll be bound. For it was brewed by the vi-car! *f* It's strong, I'll be bound, For it was

LADY S.

strong, I'll be bound, For it was brewed by the vi-car! *f* It's strong, I'll be bound, For it was

Mrs. P.

strong, I'll be bound, For it was brewed by the vi-car! *f* It's strong, I'll be bound, For it was

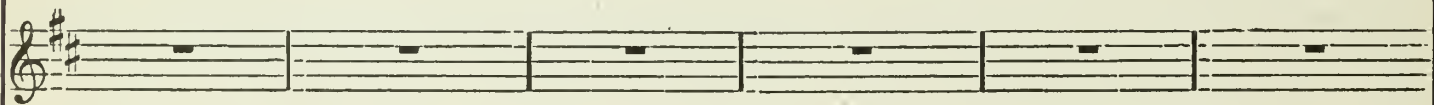


*f* Dr. D.

It's strong, I'll be bound, For it was

*f* Sir M. & NOTARY.

It's strong, I'll be bound, For it was



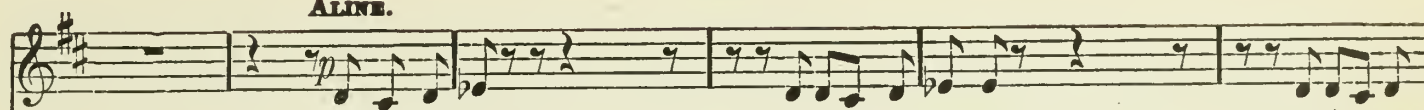
*f*

strong, I'll be bound, For it was brewed by the vi-car! *f* It's strong, I'll be bound, For it was

*f*



ALINE.

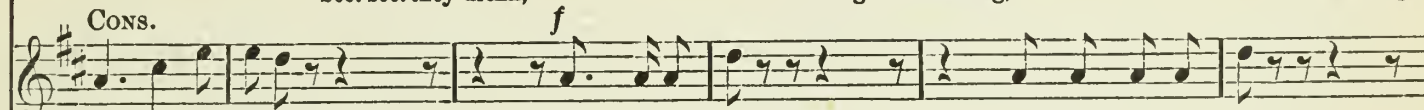


See! see! they drink,

All thought unheeding,

The tea cups

CONS.

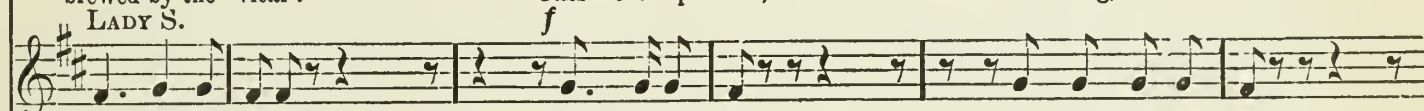


brewed by the vicar!

Pass the cup round,

It's strong, I'll be bound!

LADY S.

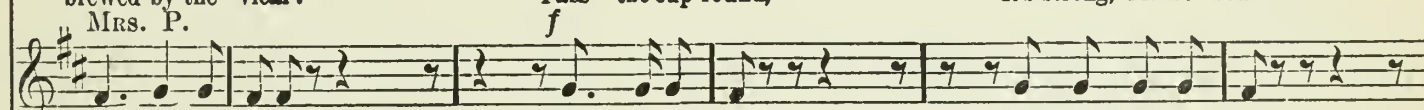


brewed by the vicar!

Pass the cup round,

It's strong, I'll be bound!

MRS. P.

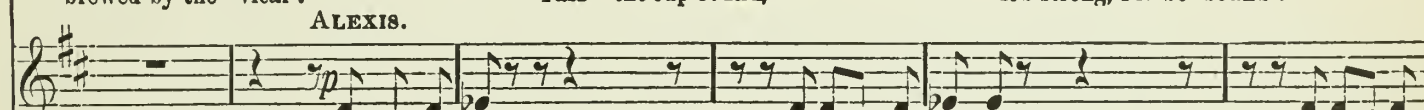


brewed by the vicar!

Pass the cup round,

It's strong, I'll be bound!

ALEXIS.



See! see! they drink,

All thought unheeding,

The tea cups

DR. D.

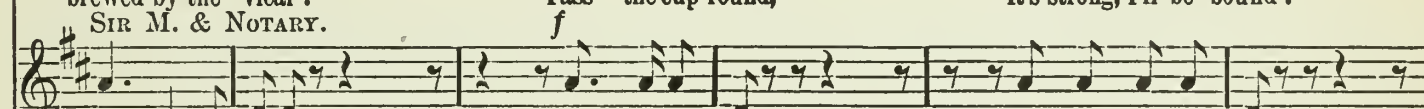


brewed by the vicar!

Pass the cup round,

It's strong, I'll be bound!

SIR M. &amp; NOTARY.

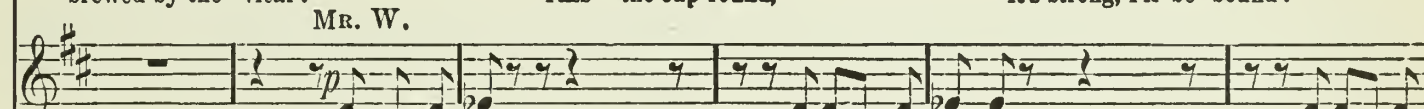


brewed by the vicar!

Pass the cup round,

It's strong, I'll be bound!

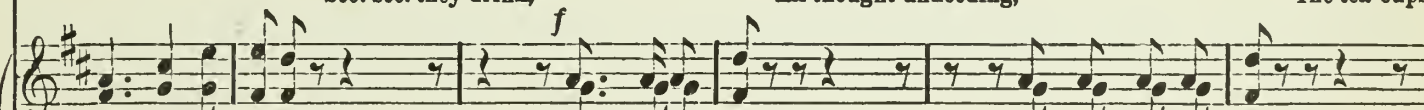
MR. W.



See! see! they drink,

All thought unheeding,

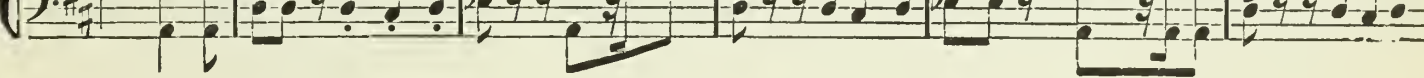
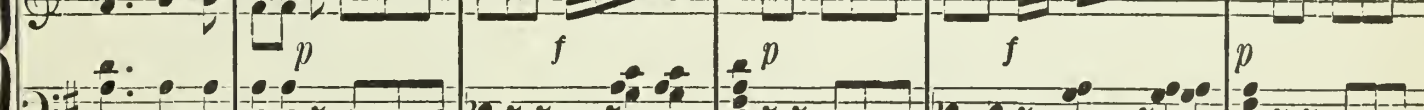
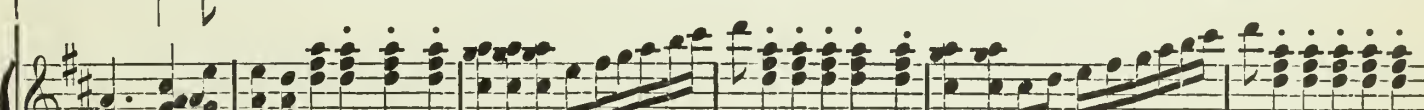
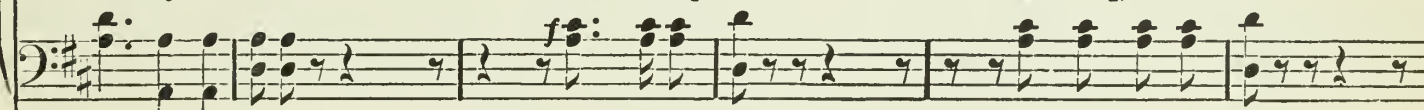
The tea cups



brewed by the vicar!

Pass the cup round,

It's strong, I'll be bound!





**ALINE.** *cres.* **ff**  
 clink, We are succeeding! We are succeed - - ing! None so cunning as  
 Cons. **ff**

**LADY S.** **ff**  
 None so cunning as

**MRS. P.** **ff**  
 None so cunning as

**ALEXIS.** *cres.* **ff**  
 clink, We are succeeding! We are succeed - - ing! None so cunning as  
 Dr. D. *cres.* **ff**

**SIR M. & NOTARY.** **ff**  
 None so cunning as

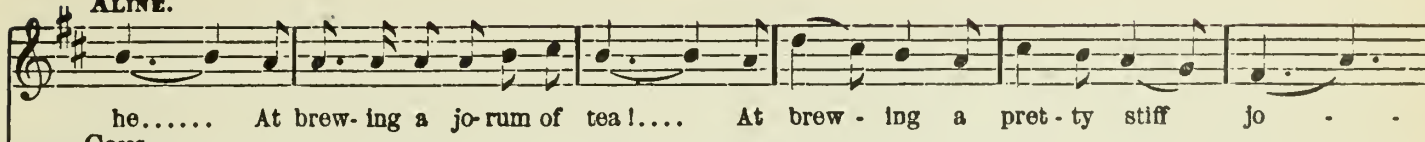
**MR. W.** *cres.* **ff**  
 clink, We are succeeding! We are succeed - - ing! None so cunning as

**None so cunning as** **ff**

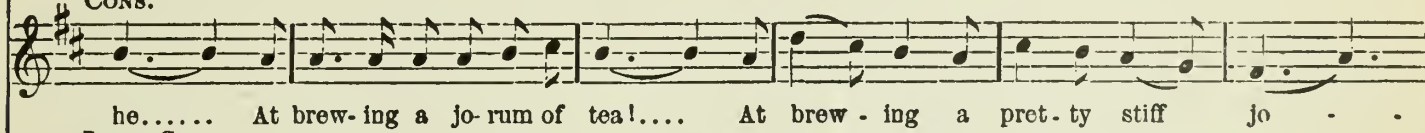
*cres* **f** **ff**



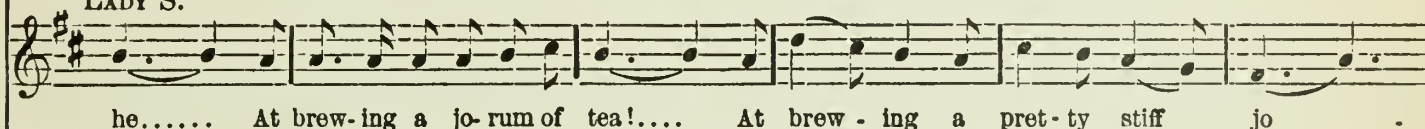
ALINE.



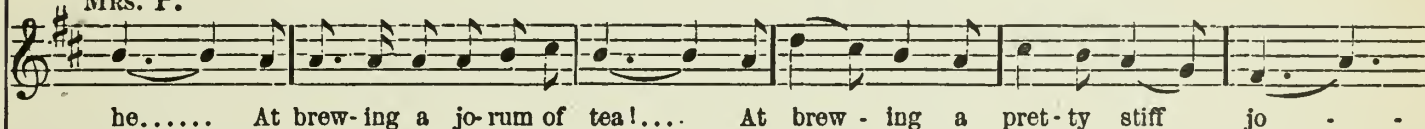
CONS.



LADY S.



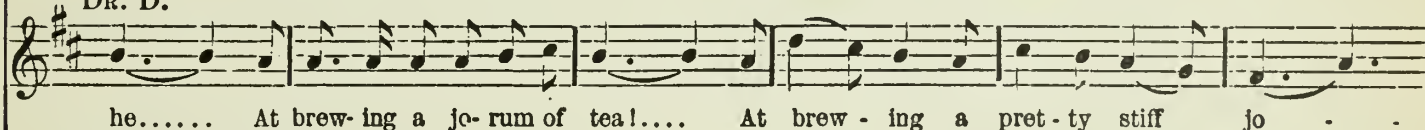
MRS. P.



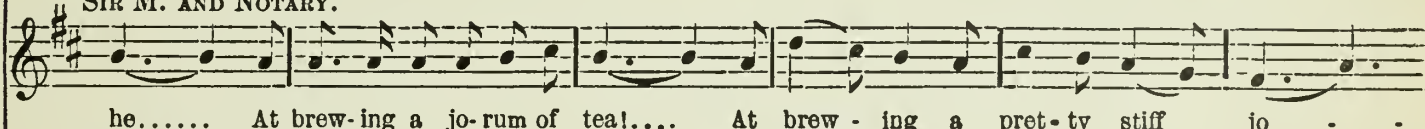
ALEXIS.



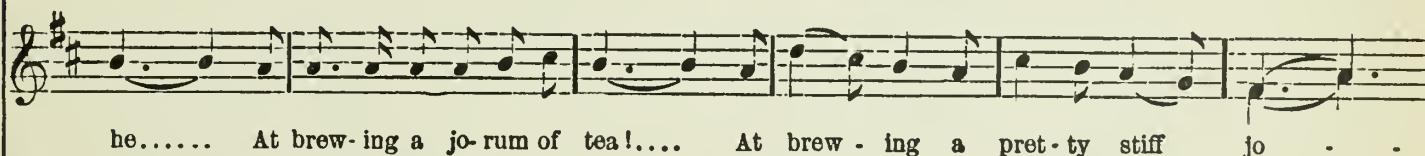
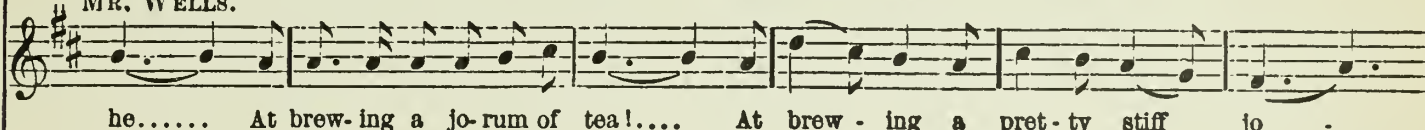
DR. D.



SIR M. AND NOTARY.



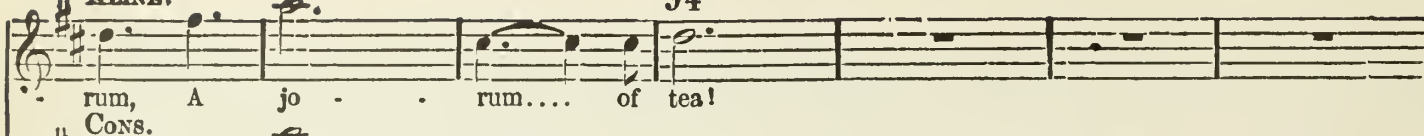
MR. WELLS.



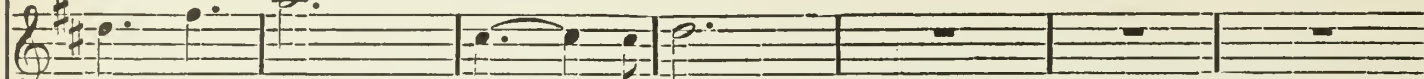


ALINE.

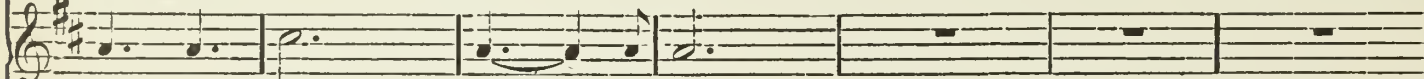
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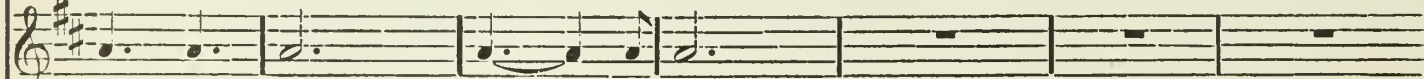
Cons.



LADY S.



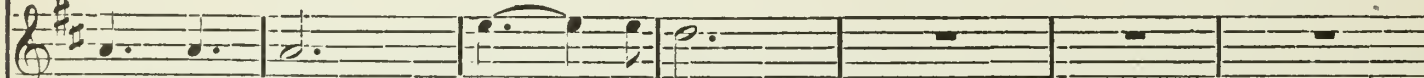
Mrs. P.



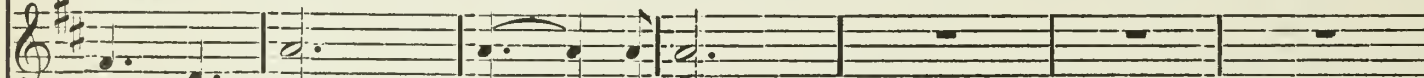
ALEXIS.



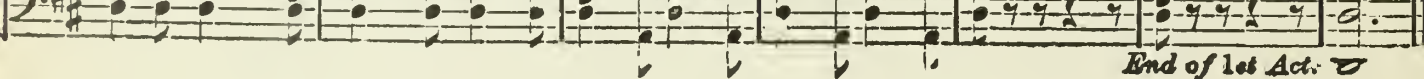
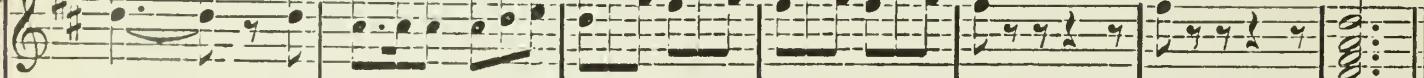
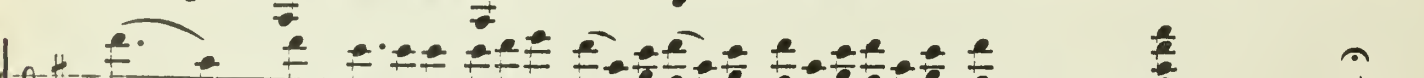
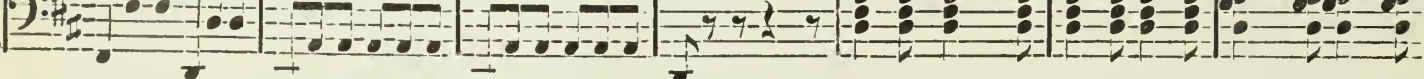
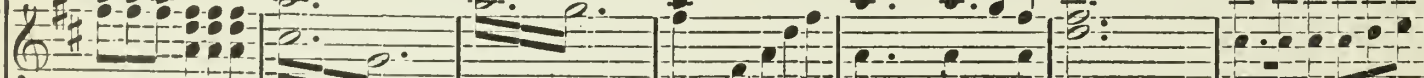
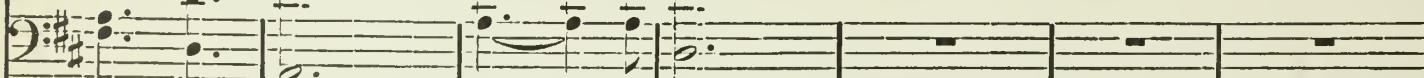
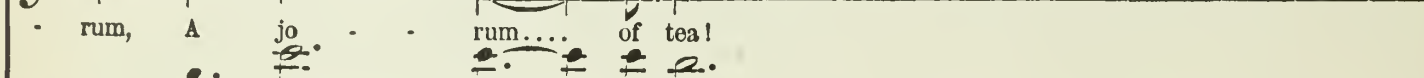
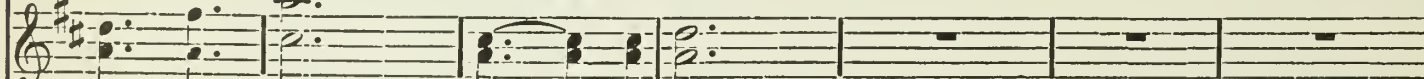
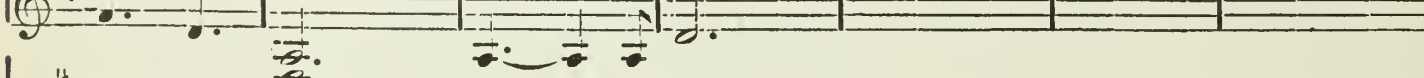
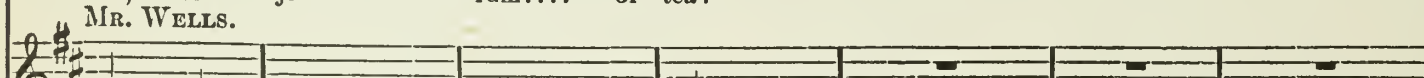
DR. D.



SIR M. AND NOTARY.



Mr. WELLS.



End of 1st Act. D



## ACT II.

NO. 15.

## HAPPY ARE WE. CHORUS.

SCENE.—Market Place in the Village. Rustic houses R. and L. In O. a market cross or drinking fountain.  
Enter PEASANTS dancing, coupled two and two, from R. and L. An old man with a young girl. Then an old woman with a young man. Then other ill-assorted couples.

*Allegro vivace ma non troppo.*

The musical score is written for piano and features six systems of music. Each system consists of a treble and bass staff joined by a brace. The key signature is D major (two sharps) and the time signature is 6/8. The music is characterized by a lively, dance-like rhythm. The first system begins with a forte (f) dynamic. The second system starts with a piano (p) dynamic. The third system begins with a piano (p) dynamic. The fourth system starts with a piano (p) dynamic. The fifth system begins with a piano (p) dynamic. The sixth system starts with a piano (p) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings.



## CHORUS.

Happy are we in our lov-ing fri-vol-i - ty, Happy and jol-ly as peo-ple of qual-i - ty;

Love is the source of all joy to human-i-ty, Money, position and

Year after year we've been  
rank are a van -i - ty;



waiting and tarrying,

Without ever thinking of loving or marrying.

Tho' we've been hitherto deaf, dumb, and blind to it,

It's pleasant enough when you've made up your mind to it.

Hap-py are we in our lov-ing fri - vol - i - ty, Hap-py and jol - ly as people of quali - ty;



Tho' we've been hither - to deaf, dumb, and blind to it, Pleasant enough when you've made up your mind to it.

Pleasant enough, ver - y say we, Pleasant enough, say we ...



# DEAR FRIENDS, TAKE PITY.

NO. 16. ENSEMBLE.—Constance, Notary, Aline, Alexis and Chorus.

Enter CONSTANCE, leading NOTARY, R. U. R.

*Moderato a la Valse.*

Piano introduction in 3/4 time, key of A major. The music is marked *Moderato a la Valse*. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is played in the right hand, and the left hand provides harmonic support with chords and single notes. The piece starts with a piano (*p*) dynamic.

ARIA. CONSTANCE.

Vocal melody and piano accompaniment for the first line of the aria. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The lyrics are: "Dear friends, take pi ty on my lot, My cup is".

Vocal melody and piano accompaniment for the second line of the aria. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The lyrics are: "not of nec - tar! I long have lov'd,—as who would not?— Our kind and rev - 'rend rec".



tor. Long years a - go, my love be - gan, So sweet - ly, yet so

sad - ly, But when I saw this plain old man, A - way my old af -

feo - tion ran, - I found I lov'd him mad - ly! I

lov'd..... him mad - ly!



TO NOTARY. *Presto.*

Oh! you ve - ry, ve - ry plain old man, I love, I love you mad - ly! You ve - ry plain old

This system contains the first staff of music for the 'TO NOTARY' section. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Presto'. The lyrics are: 'Oh! you ve - ry, ve - ry plain old man, I love, I love you mad - ly! You ve - ry plain old'.

## NOTARY.

man, I love you mad - ly!... I am a ve - ry deaf old man, And hear you ve - ry

This system contains the second staff of music for the 'NOTARY' section. It continues the vocal line and piano accompaniment. The lyrics are: 'man, I love you mad - ly!... I am a ve - ry deaf old man, And hear you ve - ry'.

bad - ly.

*f* CHORUS.

..... You ve - ry plain old man, she loves you mad - ly!

This system contains the third staff of music, which is the beginning of the chorus. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature remains three sharps and the time signature is 2/4. The tempo is marked 'Presto'. The lyrics are: '..... You ve - ry plain old man, she loves you mad - ly!'. The piano part includes a forte (*f*) dynamic marking.



*Moderato a la Valse.*

CONSTANCE.

I know not why I love him so; It is en-

- chant - ment, sure - ly! He's dry and snuf - fy, deaf and slow, Ill - tem - pered, weak, and

poor - ly! He's ug - ly, and ab - surd - ly dress'd, And six - ty sev - en



near - ly, He's ev - 'ry thing that I.... de - test, But if the truth must

be con - fess'd, I love him ve - ry dear - - ly! I

love..... him dear - - ly!



TO NOTARY. *Presto.*

Oh! you're ev - 'ry thing that I de - test, But still I love you dear - ly! You're all that I de -

*p e stacc.*

This musical system features a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The vocal line begins with a half note G4, followed by eighth notes. The piano accompaniment starts with a whole note chord (F#4, C#5, G#5) and continues with a rhythmic pattern of eighth notes and chords. The lyrics are written below the vocal staff.

## NOTARY.

- test, I love you dear - ly!... I caught that line, but for the rest I did not hear it

*mp*

This musical system continues the vocal line and piano accompaniment. The vocal line has a melisma on 'ly!'. The piano accompaniment features a series of chords and eighth notes. The lyrics are written below the vocal staff.

clear - ly.

*f* CHORUS.

You ve - ry plain old man, she loves you mad - ly!

*f*

This musical system contains the chorus. It begins with a vocal line and a piano accompaniment. The key signature remains three sharps and the time signature is 2/4. The vocal line starts with a half note G4. The piano accompaniment features a series of chords and eighth notes. The lyrics are written below the vocal staff.





*During this verse ALINE and ALEXIS have entered at back, unobserved.*

*Andante non troppo.* **ALEXIS.**

Oh joy! oh joy! The charm works

*mf* *p*

**ALINE.**

well, And all are now u - nit - ed. The blind young boy, O - beys the

**ENSEMBLE.**  
*Allegretto quasi lento.*

spell, Their troth they all have plight ed.

*colla voce.* *p*



CONSTANCE.

Oh, bit - ter joy! No words can tell How my poor heart is blight - ed! They'll soon employ a marriage bell to

The first system of the musical score for Constance. It features a vocal line on a single staff and a piano accompaniment on grand staves. The vocal line begins with a half rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands.

say that we're u - nit - ed. I do con-fess, An anx - ious care My hum - ble spir - it vex - es, And

The second system of the musical score. The vocal line continues with the lyrics, showing a mix of eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and single notes.

none will bless Exam - ple rare, Of their be-loved A - lex - is, Of their A - lex - .

The third system of the musical score. The vocal line concludes the phrase with a long note. The piano accompaniment features more complex chordal textures and moving lines.



Con.

*p*

AL. is. Oh bit - ter joy! No words can tell, How my poor heart is blight - ed! They'll  
ALEXIS. Oh joy! oh joy! The charm works well, And all are now u - nit - ed! The

NOTARY. Oh joy! oh joy! The charm works well, And all are now u - nit - ed! The

Oh joy! oh joy! No words can tell My state of mind de - light - ed! They'll

Oh joy! oh joy! No words can tell Our state of mind de - light - ed! For

*Sva*

soon em - ploy A mar - riage bell, To say that we're u - nit - ed. True hap - pi - ness reigns  
blind young boy O - beys the spell, Their troth they all have plight - ed. True hap - pi - ness reigns

blind young boy O - beys the spell, Their troth they all have plight - ed. True hap - pi - ness reigns

soon em - ploy A mar - riage bell, To say that we're u - nit - ed. True hap - pi - ness reigns

girl and boy A mar - riage bell, will say that we're u - nit - ed. True hap - pi - ness reigns

*Sva*



CONS.

ALINE.

ev - 'ry where, And dwells with both the sex - es, And none will bless Ex - am - ple rare Of  
All will bless the thoughtful care Of

ALEXIS.

ev - 'ry where, And dwells with both the sex - es, All will bless the thoughtful care Of

NOTARY.

ev - 'ry where, And dwells with both the sex - es, All will bless Ex - am - ple rare Of

ev - 'ry where, And dwells with both the sex - es, All will bless Ex - am - ple rare Of

their be - lov'd A - lex - is. True hap - pi - ness reigns ev - 'ry where and dwells with both the sex - es, And  
their be - lov'd A - lex - is. True hap - pi - ness reigns ev - 'ry where and dwells with both the sex - es,

their be - lov'd A - lex - is. True hap - pi - ness reigns ev - 'ry where and dwells with both the sex - es,

their be - lov'd A - lex - is, True hap - pi - ness reigns ev - 'ry where and dwells with both the sex - es,

their be - lov'd A - lex - is, True hap - pi - ness reigns ev - 'ry where and dwells with both the sex - es,



CON.

AL.  
none will bless Ex - am - ple rare Of their be - lov'd A - lex - is, A - lex is.  
All will bless the thoughtful care Of their be - lov'd A - lex - is, lex is.  
ALEXIS.  
All will bless the thoughtful care Of their be - lov'd A - lex - is, lex is.  
NOTARY.  
All will bless Ex - am - ple rare Of their be - lov'd A - lex - is, - lex - is.  
All will bless Ex - am - ple rare Of their be - lov'd A lex - is, - lex - is.

1st. 2d.

Oh joy! oh joy! Oh joy! oh joy!  
Oh joy! oh joy! Oh joy! oh joy!  
Oh joy! oh joy! Oh joy! oh joy!  
Oh joy! oh joy! Oh joy! oh joy!

Oh joy! oh joy! Oh joy! oh joy!  
Oh joy! oh joy! Oh joy! oh joy!

8va



(All except ALEXIS and ALINE dance off R. and L. to symphony. CONSTANCE and COUNSEL going off L.)

**ALEXIS.** But we are wiser—far wiser—than the world. Observe the good that will come of these ill-assorted unions. The miserly wife will check the reckless expenditure of her too frivolous consort—the wealthy husband will shower

ALINE. Oh, Alexis, do you doubt me? Is it necessary that such love as ours should be secured by artificial means? Oh no, no, no!



**ALEXIS.** My dear Aline, time works terrible changes, and I want to place our love beyond the chance of change.  
**ALINE.** Alexis, it is already far beyond that chance. I have faith in me, for my love can never, never change!  
**ALEXIS.** Then you absolutely refuse?  
**ALINE.** I do. If you cannot trust me, you have no right to love me—no right to be loved by me.  
**ALEXIS.** Enough, Aline! I shall know how to interpret this refusal.

**BALLAD.—ALEXIS.**

Thou hast the power thy vaunted love  
 To sanctify all doubt above,  
 Despite the gathering shade;  
 To make that love of thine so sure  
 That, come what may, it must endure  
 Till time itself shall fade.

Thy love is but a flower  
 That fades within the hour!  
 If such thy love, oh shame!  
 Call it by other name—  
 It is not love!

Thine is the power, and thine alone!  
 To place me on so proud a throne  
 That kings might envy me!  
 A priceless throne of love untold,  
 More rare than orient pearl and gold.

But not thou wouldst be free!  
 Such love is like the ray  
 That dies within the day!  
 If such thy love, oh shame!  
 Call it by other name—  
 It is not love!

(They retire up L.)

*Enter DR. DALY, L. U. E.*

**DR. D. (L. Musing.)** It is singular—it is very singular. It has overthrown all my calculations. It is distinctly opposed to the doctrine of averages. I cannot understand it.

**ALINE. (C.)** Dear Dr. Daly, what has puzzled you?

**DR. D.** My dear, this village has not, hitherto, been addicted to marrying and giving in marriage. Hitherto the youths of this village have not been enterprising, and the maidens have been distinctly coy. Judge, then, of my surprise when I tell you that the whole village came to me in a body just now, and implored me to join them in matrimony with as little delay as possible. Even your excellent father has hinted to me that before long it is not unlikely that he, also, may change his condition.

**ALINE.** Oh, Alexis—do you hear that? Are you not delighted?

**ALEXIS. (R.)** Yes. I confess that a union between your mother and my father would be a happy circumstance indeed. (*Crossing to DR. D.*) My dear sir, the news that you bring us is very gratifying.

**DR. D.** Yes—still, in my eyes, it has i.e. melancholy side. This universal marrying recalls the nappy days—now, alas, gone forever—when I myself might have—but tush!—I am pulling. I am too old to marry—and yet within the last half hour, I have greatly yearned for companionship. I never remarked it before, but the young maidens of this village are very comely. So likewise are the middle-aged. Also the elderly. All are comely—and (*with a deep sigh.*) all are engaged!

**ALINE. (Up stage R.)** Here comes your father.

*Enter SIR MARMADUKE with MRS. PARTLET, arm-in-arm. L. U. E.*

**ALINE and ALEXIS (aside).** Mrs. Partlet!

**SIR M. (C.)** Dr. Daly, give me joy. Alexis, my dear boy, you will, I am sure, be pleased to hear that my declining days are not unlikely to be solaced by the companionship of this good, virtuous, and amiable woman.

**ALEXIS. (R. C.) (Rather taken aback.)** My dear father, this is not altogether what I expected. I am certainly taken somewhat by surprise. Still it can hardly be necessary to assure you that any wife of yours is a mother of mine. (*Aside to ALINE.*) It is not quite what I could have wished.

**MRS. P. (Crossing to ALEX.)** Oh, sir, I entreat your forgiveness! I am aware that socially I am not everything that could be desired, nor am I blessed with an abundance of worldly goods, but I can at least confer on your estimable father the great and priceless dowry of a true, tender, and loving heart!

**ALEXIS. (Coldly.)** I do not question it. After all, a faithful love is the true source of every earthly joy.

**SIR M.** I knew that my boy would not blame his poor father for acting on the impulse of a heart that has never yet misled him. Zorah is not perhaps what the world calls beautiful—

**DR. D. (L.)** Still, she is comely—distinctly comely. (*Sighs. retires up.*)

**ALINE.** Zorah is very good, and very clean and honest; and quite, quite sober in her habits, and that is worth far more than beauty, dear Sir Marmaduke.

**DR. D. (Coming down.)** Yes; beauty will fade and perish, but personal cleanliness is practically undying, for it can be renewed whenever it discovers symptoms of decay. My dear Sir Marmaduke, I heartily congratulate you. (*Sighs.*)

## I REJOICE THAT IT'S DECIDED.

No. 17. Aline, Mrs. Partlet, Alexis, Dr. Daly, Sir Marmaduke.

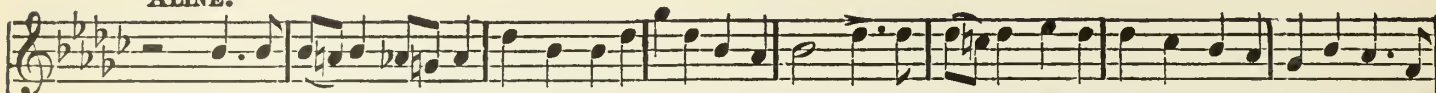
**MODERATO.**

**ALEXIS.**

I re-joice that it's de-cid-ed, Hap-py now will be my  
 life, for my fa-ther is pro-vi-ded With a kind and ten-der

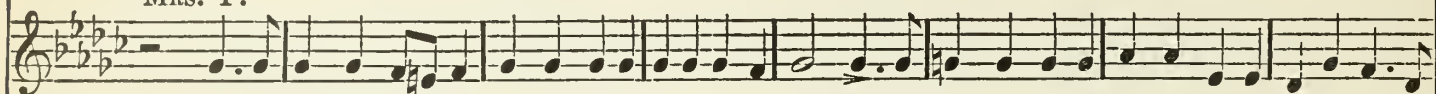


ALINE.



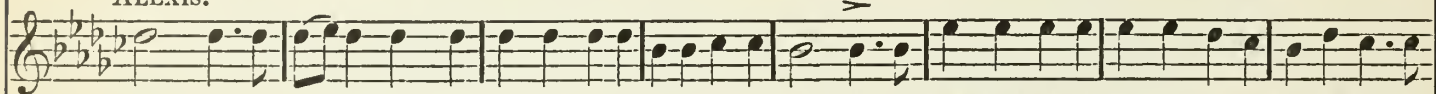
She will tend him, nurse him, mend him, Air his lin-en, dry his tears; Bless the thoughtful Fates that send him such a wife to soothe his

MRS. P.



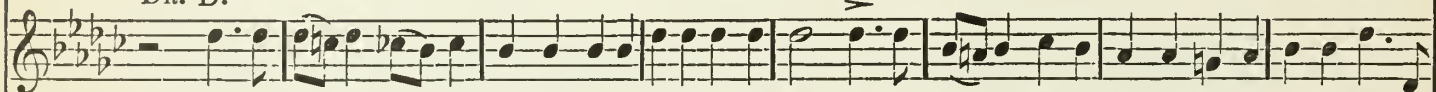
She will tend him, nurse him, mend him, Air his lin-en, dry his tears; Bless the thoughtful Fates that send him such a wife to soothe his

ALEXIS.



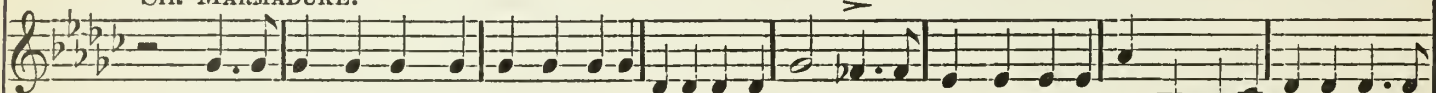
wife. She will tend him, nurse him, mend him, Air his lin-en, dry his tears; Bless the thoughtful Fates that send him such a wife to soothe his

DR. D.

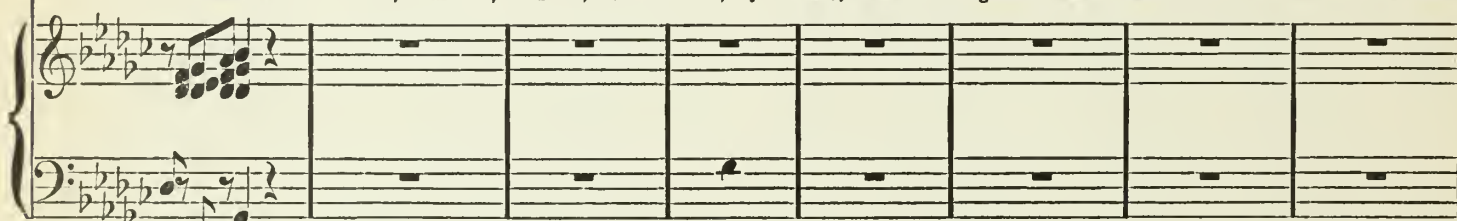


She will tend him, nurse him, mend him, Air his lin-en, dry his tears; Bless the thoughtful Fates that send him such a wife to soothe his

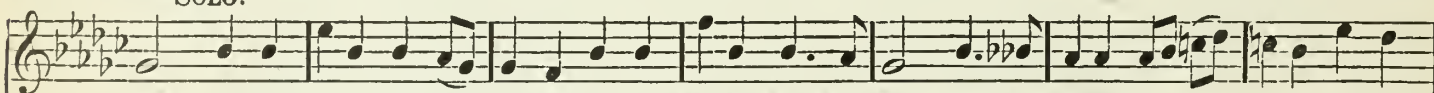
SIR MARMADUKE.



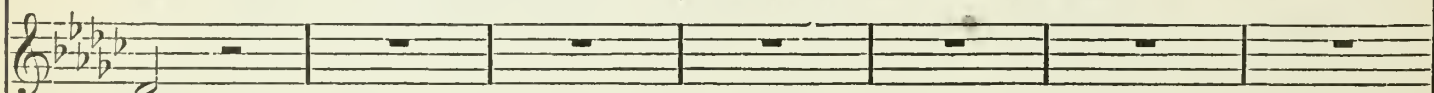
She will tend him, nurse him, mend him, Air his lin-en, dry his tears; Bless the thoughtful Fates that send him such a wife to soothe his



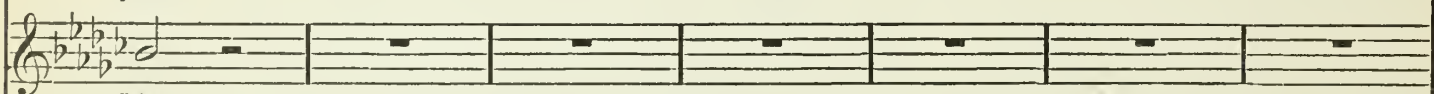
SOLO.



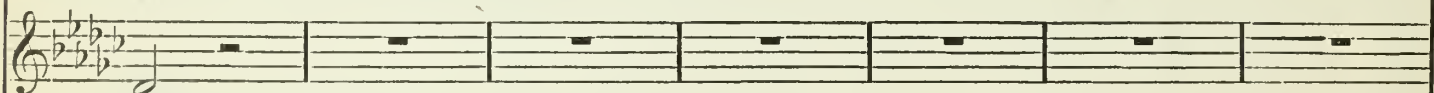
years. No young, gid-dy, thoughtless maid-en, Full of gra-ces, airs and jeers, But a so-ber wid-ow, La-den with the



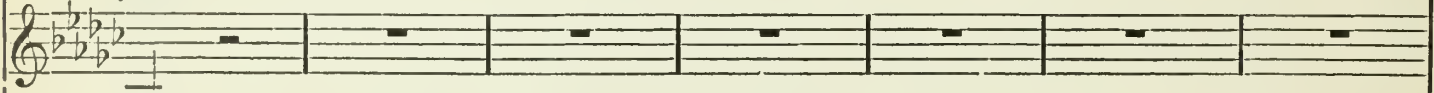
years.



years.



years.



years.





weight of fif - ty years.

SIR MARMADUKE.

No high - born, ex - act - ing beau - ty, blazing like a jew - elled

ALINE.

She will tend him, nurse him,

Mrs. P.

She will tend him, nurse him,

ALEXIS.

She will tend him, nurse him,

DR. D.

She will tend him, nurse him,

sun. But a wife who'll do her du - ty As that du - ty should be done. She will tend him, nurse him,

*cres.*

*f*



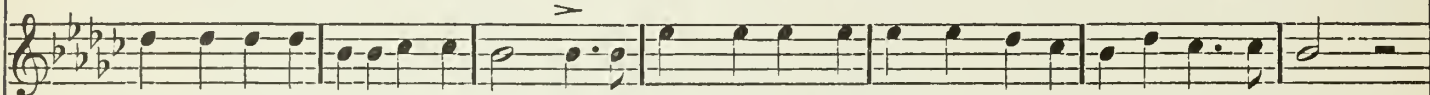


mend him, Air his linen, dry his tears. Bless the thoughtful Fates that send him Such a wife to soothe his years!

MRS. P.



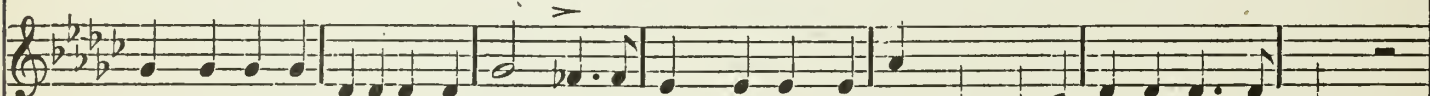
mend him, Air his linen, dry his tears. Bless the thoughtful Fates that send him Such a wife to soothe his years! I'm no



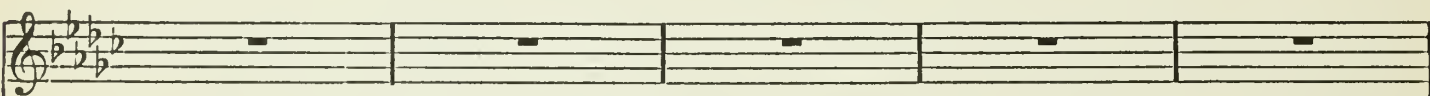
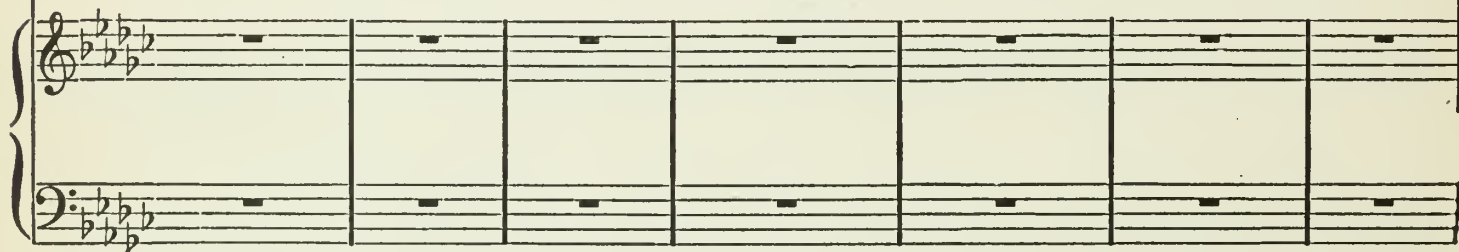
mend him, Air his linen, dry his tears. Bless the thoughtful Fates that send him Such a wife to soothe his years!



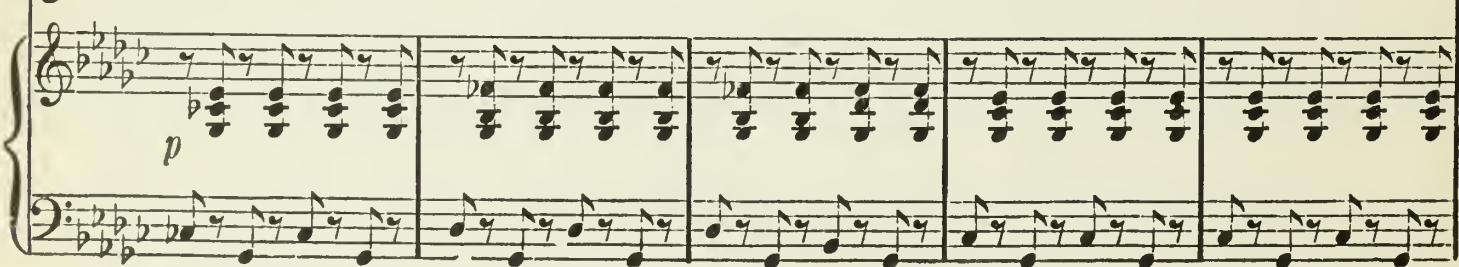
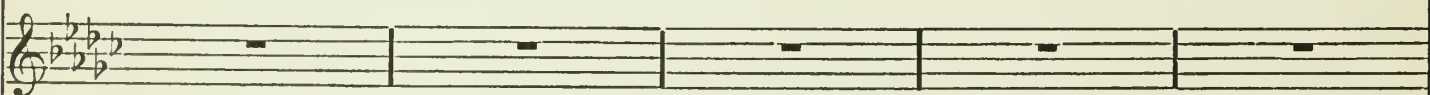
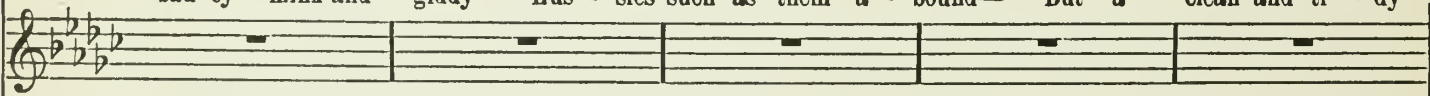
mend him, Air his linen, dry his tears. Bless the thoughtful Fates that send him Such a wife to soothe his years!



mend him, Air his linen, dry his tears. Bless the thoughtful Fates that send him Such a wife to soothe his years!



sau-cy minx and giddy— Hus-sies such as them a-bound— But a clean and ti-dy





widdy, Well - bekown for miles a - round.

Dr. D.

All the villago now have mated, And are happy as can

*p sost.*

*ppiu lento*

*a tempo*

No one left to marry him. She will tend him, nurse him,

No one left to marry him. She will tend him, nurse him,

No one left to marry him. She will tend him, nurse him,

*rall.*

be; I to live alone am fated, No one left to marry me.

She will tend him, nurse him,

*ppiu lento*

*a tempo*

No one left to marry him. She will tend him, nurse him,



mend him, Air his linen, dry his tears. Bless the thoughtful Fates that send him Such a wife to soothe his years!... ..

mend him, Air his linen, dry his tears. Bless the thoughtful Fates that send him Such a wife to soothe his years!

mend him, Air his linen, dry his tears. Bless the thoughtful Fates that send him Such a wife to soothe his years! Bless the

mend him, Air his linen, dry his tears. Bless the thoughtful Fates that send him Such a wife to soothe his years! Bless the

mend him, Air his linen, dry his tears. Bless the thoughtful Fates that send him Such a wife to soothe his years!

..... Such a wife to soothe his years, Such a wife

Such a wife to soothe his years, Such a wife

thoughtful Fates that send him Such a wife to soothe his years, Such a wife

thoughtful Fates that send him Such a wife to soothe his years,..... Such a wife

Such a wife to soothe his years, Such a wife, Such a wife

**MARCATO.**



to soothe his years....

to soothe his years....

to soothe his years....

to soothe his years....

to soothe his years....

*pp*

This block contains five vocal staves and a piano accompaniment. Each vocal staff begins with a whole note rest, followed by a half note, then a quarter note, and finally a half note. The lyrics 'to soothe his years....' are written below each vocal staff. The piano accompaniment starts with a whole note rest, followed by a half note, then a quarter note, and finally a half note. The piano part is marked *pp* and features a series of chords and arpeggiated figures.

*dim. e calando.*

This block contains a piano accompaniment. It begins with a whole note rest, followed by a half note, then a quarter note, and finally a half note. The piano part is marked *dim. e calando.* and features a series of chords and arpeggiated figures.



## OH, I HAVE WROUGHT.

No. 18. RECIT. and DUET—Lady Sangazure and Mr. Wells.

*Exeunt SIR MARMADUKE (L.) and MRS. PARTLET, ALINE, and ALEXIS (R.) DR. DALY looks after them sentimentally, then exit R. U. E. with a sigh. MR. WELLS. who has overheard part of this Quintette, and who has remained concealed behind the market cross, comes down as they go off.*

MR. WELLS.

Oh, I have wrought much e-vil with my spells! And ill I can't un-do!

*Andante non troppo lento.*

*p*

This is too bad of you, J. W. Wells, What wrong have they done you? And see, an-oth-er love-lorn la-dy comes; A-

LADY SANGAZURE enters R. U. E. comes down. She is very melancholy.

LADY SANGAZURE.

-las! poor stricken dame! A gen-tle pensiveness her life benumbs, And mine a-lone the blame. A-



REORT,

- las! ah, me! And well-a-day! I sigh for love, And well I may! For I am ve-ry old and grey. But

Sees MR. WELLS, and becomes fascinated by him.

MR. WELLS.

stay! What is this fai-ry form I see before me? Oh, hor-rible! she's going to a-dore me! This last ca-

LADY S.

-tas-trophe is o-ver-powering! Why do you gaze at me with vis-age low'ring? For pi-ty's sake re-coil not

MR. WELLS.

thus from me. *a tempo moderato.* My la-dy, leave me! This can nev-er be! *Andante.*



MR. W.

LADY S.  
*tenderly.*

MR. WELLS.

Hate me! I drop my H's, have thro' life. Love me! I'll drop them too! Hate me! I al-ways eat peas with a knife!

LADY S.

MR. WELLS.

LADY S.

Love me! I'll eat like you! Hate me! I of-ten roll down One Tree Hill. Love me! I'll meet you there!

MR. WELLS.

LADY S.

Hate me! I some-times go to Rosh-erville! Love me! that joy I'll share! Love me! my prejudices I'll for-ev-er drop!

MR. WELLS.

LADY S.

MR. WELLS.

Hate me! that's not e-nough! Love me! I'll come and help you in the shop! Hate me! the life is rough!



LADY S.

MR. W.

LADY S.

Love me! my grammar I will all forswear! Hate me! abjure my lot! Love me! I'll stick sunflowers in my hair!

MR. W.

*Allegro.*

Hate me! they'll suit you not!

At what I'm going to say be not en-raged! I

LADY S.

MR. W.

may not love you, for I am en-gaged! En-gaged! en-gaged! En-gaged! To a

*dolce.*

maid - en fair, With bright brown hair And a sweet and simple smile, Who waits for me By the sound-ing sea, On a  
*Andante.*



(*aside.*) LADY S. Mr. W. (*aside.*)

South Pa-cif - ic isle. A lie! No maiden waits me there! She has bright brown hair! A

LADY S.

By the round - ing sea, The sound - ing sea!

lie! No maiden smiles on me! The sound - ing sea!

*Allegro Agitato.* LADY S.

Oh a - gony, rage, despair! The maiden has bright brown hair, And

mine is as white as snow! False man, it will be your fault If I go to my fa-mi-ly vault, And



## MR. WELLS.

bury my life - long woe! Oh agony, rage, despair! Oh, where will this end? oh, where? I should very much like to

*mf*

## LADY S.

False

know! It will certainly be my fault if she goes to her fa-mily vault, To bury her life - long woe!....

man, it will be your fault if I go to my fa-mily vault, And bu - ry my life - long woe! The fa - mi - ly vault,

'Twill certainly be my fault..... If she goes to her fa - mi - ly vault! The

*dim. al fine.*



the fa-mi-ly vault, The fa - mi-ly vault, The vault, the vault, the vault,  
 vault, the fa - - - mi-ly vault, The fa-mi-ly vault, the fa-mily vault, The fa-mi-ly vault,  
*dim. - - -*

fa - - - mi-ly vault, The vault, the vault, Yes, the  
 the fa - mi-ly vault, The fa-mi-ly vault, the fa-mily vault, The fa-mi-ly vault, Yes, the  
*pp*

fa-mi-ly vault!  
 fa-mi-ly vault!  
*f*



SPOKEN.—MR. WELLS.

Oh, hideous doom—to scatter desolation,  
 And sow the seeds of sorrow far and wide!  
 To foster *mesalliances* through the nation,  
 And drive high-born old dames to suicide!  
 Shall I subject myself to reprobation  
 By leaving her in solitude to pine?  
 No! come what may, I'll make her reparation,  
 So, aged lady, take me!—I am thine!  
 (Exit MR. WELLS, L.)

Enter ALINE.

ALINE. This was to have been the happiest day of my life—  
 but I am very far from happy! Alexis insists that I  
 shall taste the philtre—and when I try to persuade him  
 that to do so would be an insult to my pure and lasting  
 love, he tells me that I object because I do not desire  
 that my love for him shall be eternal. Well, (*sighing,*  
*and producing a phial.*) I can at least prove to him  
 that, in that, he is unjust!

## ALEXIS! DOUBT ME NOT.

No. 19.

RECITATIVE and AIR—Aline.

ALINE.

*Moderato.*

A - lex - is! Doubt me not, my loved one! see, Thine uttered will is sovereign law to

*dim.*

me! All fear, all thought of ill I cast a - way! It is my darling's will, and I o -

(She drinks the philtre.)

(dreamily.)

bey! The fear - ful deed is done, My

*Andante.*



love is near! I go to meet my own In trem - - bling fear! If

The first system of the musical score. The vocal line is in D major (two sharps) and 4/4 time. The lyrics are "love is near! I go to meet my own In trem - - bling fear! If". The piano accompaniment consists of a treble and bass staff. The bass line is marked with a piano (p) dynamic and features a series of eighth notes in the left hand and chords in the right hand.

o'er usaught of ill should cast a shade, It was my darling's will, and I o -

The second system of the musical score. The vocal line continues with the lyrics "o'er usaught of ill should cast a shade, It was my darling's will, and I o -". The piano accompaniment includes a mezzo-piano (mp) dynamic marking in the first measure and a pianissimo (pp) dynamic marking in the fifth measure. The bass line continues with eighth notes and chords.

bey'd!..... and I o - bey'd!

The third system of the musical score. The vocal line concludes with the lyrics "bey'd!..... and I o - bey'd!". The piano accompaniment features a mezzo-piano (mp) dynamic marking in the first measure, a piano (p) dynamic marking in the fourth measure, and a pianissimo (pp) dynamic marking in the final measure. The piece ends with a double bar line.



# "ENGAGED TO SO-AND-SO."

SONG.—(Dr. Daly.)

No. 20.

*Andante.*

(Flageolet).

Piano introduction in 3/4 time, key of D major. The right hand features a melody with a trill on the fifth measure. The left hand provides a harmonic accompaniment. Dynamics include *f* (forte) in the first measure.

DR. DALY.

Vocal and piano accompaniment for the first line of lyrics. The vocal line begins with a trill on the first measure. The piano accompaniment starts with a *p* (piano) dynamic. Lyrics: "Oh, my voice is sad and low, And with timid step I go— For with

*cres.*

*p*

Vocal and piano accompaniment for the second line of lyrics. The piano accompaniment features a crescendo and a *p* (piano) dynamic. Lyrics: "load of love o'er laden I enquire of ev'-ry maiden, 'Will you wed me, little lady, Will you

Vocal and piano accompaniment for the third line of lyrics. The piano accompaniment includes a repeat sign at the end. Lyrics: "share my cot-tage sha-dy?" Lit-tle la-dy answers "No! No! No!"



*Andante moderato.*

Thank you for your kind - ly prof - fer, Good your heart, and full your coffer ; Yet, I must de - cline your of - fer—

*p*

I'm en - gaged to So - and - so ! (Flageolet.) *tr.* So - and - so ! So - and - so !

(Flageolet.) *tr.* So - and - so ! So - and - so ! (Flageolet.) *tr.*

She's en - gaged to So - and - so !



What a rogue young hearts to pillage! What a worker on Love's tillage! Ev-'ry maiden in the vil-lage

*p*

Is engaged to So - and-so! (Flageolet.) *tr* So - and-so! So - and-so!

(Flageolet.) *tr* So - and-so! So - and-so! (Flageolet.) *tr*

All en-gaged to So - and-so!

*Attacca il Trio.*



(At the end of the song Dr. Daly sees Aline, and, under the influence of the potion, falls in love with her.)

## OH, JOYOUS BOON!

No. 21. ENSEMBLE—Aline, Alexis, Dr. Daly, and Chorus.

*Allegro agitato e vivace.*

Piano introduction in E major, 2/4 time. The music is marked *f* (forte) and *Allegro agitato e vivace*. It features a driving melody in the right hand and a rhythmic accompaniment in the left hand. The piece concludes with a trill in the right hand.

ALINE.

Vocal line for Aline. The melody is in E major, 2/4 time. The lyrics are: "Oh, joy-ous boon! oh, mad delight! Oh, sun and moon! oh, day and night! Rejoice, re-joice".

DR. D.

Piano accompaniment for Aline and Dr. D. The music is in E major, 2/4 time. The left hand plays a steady eighth-note accompaniment, while the right hand plays a melody. The lyrics are: "Oh, joy-ous boon! oh, mad delight! Oh, sun and moon! oh, day and night! Re-joice,.... re-".

Vocal line for Dr. D. and Chorus. The melody is in E major, 2/4 time. The lyrics are: ".....with me! Pro-claim our joy, ye birds a-bove—Ye brooklets, mur-mur forth our love, In -joice with....me! Pro-claim our joy, ye birds a-bove—Ye brooklets, mur-mur forth our love, In".



cho-ral ec - sta - cy. Oh, mad de - light! Oh, day and night! Re - joice with  
cho-ral ec - sta - cy. Oh, joyous boon! Oh! sun and moon! Re - joice with

ALINE.

ALEX. (*With rapture.*)

me, Re - joice with me, Rejoice, re - joice with me!

A - line, my en - ly love, my

DL. D.

me, Re - joice with me, Rejoice, re - joice with me!

ALINE. (*With confusion*)

Yes! yes!

ALEX.

happiness! The phil-tre—you have tas - ted it!

Oh, joy! mine, mine for - ev - er and for



ALINE. RECIT.

*(Embraces her.)**(L. C.) Dr. (D. interposes between them.)*

A - lex - is, don't do that—you must not ! A

e - - - ver ! Why !

*L'istesso tempo.*

las ! that lo - vers thus should meet : Oh, pi - ty, pi - ty me ! Oh, charge me not with cold de - ceit ; Oh !

pi - ty, pi - ty me ! You bade me drink—with trembling awe I drank, and by the po - tion's law, I

*cres.*

loved the ve - ry first I saw ! Oh pi - ty, pi - ty me ! My dear young friend, con - sol - ed be ! We

*dim.* *DR. D.* *dim.* *p*



pi - ty, pi - ty you! In this I'm not an a - gent free, We pi - ty, pi - ty you. Some

most ex traor - di - na - ry spell, O'er us has cast its ma - gic fell, The con - sequence I need not tell, We

**ALINE.**  
O'er us hath cast its ma - gic fell,

**ALEX.**  
Some most ex - traordi - na - ry spell, O'er them hath cast its ma - gic fell, False one, be -

**DR. D.**  
pi - ty, pi - ty you. O'er us hath cast its ma - gic fell,



*f* **ALEX.** *slower. ad lib.*

gone! I spurn thee! To thy new lov-er turn thee! Thy per - - fi - dy all men shall

*f* *colla voce.*

**ALINE. (Wildly.)**  
*a tempo.*

I could not help it! I could not help it!

**ALEX. (Calling off.)**

know. Come one, come all! O - bey my call! Come,

**DR. D.**

We could not help it! We could not

*f* *a tempo.*

I could not help it! I could not help it! Oh, a - las!.....

hi - ther, run! Come, ev' - ry one, come!.....

*Segue presto.*

help it! We could not help it! A - las!.....

*cres - - cen - - - - do.* *f* *Segue presto.*



Presto.

*ff*

Chorus.

Oh what is the mut-ter, and what is the clat-ter? He's glower-ing at her, and

*ff*

threatens a blow! Oh why does he bat-ter the girl he did flat-ter? And why does the lat-ter re-

ALINE.

Oh, thus does he bat-ter, And

CONS.

Oh, why does he bat-ter, And

LADY S. &amp; MRS. P.

Oh, why does he bat-ter, And

ALEXIS.

Oh, thus do I bat-ter, And

DR. D.

Oh, why does he bat-ter, And

SIR. M. &amp; NOTARY.

Oh, why does he bat-ter, And

-coil from him so? Oh, what is the matter, and what is the clat-ter? Oh, why does he bat-ter the girl he did flat-ter? And



thus . . . . . does the lat - ter . . . . . re - coil  
 why . . . . . does the lat - ter . . . . . re - coil  
 LADY S. & MRS. P.

why . . . . . does the lat - ter . . . . . re - coil  
 ALEXIS.

thus . . . . . does the lat - ter . . . . . re - coil  
 DR. D.

why . . . . . does the lat - ter . . . . . re - coil  
 SIR. M. & NOTARY.

why . . . . . does the lat - ter . . . . . re - coil

why . . . . . does the la - ter . . . . . re - coil

from . . . . . him so, Thus . . . . . does the lat - ter re - coil from him so . . . . .  
 from . . . . . him so! Why . . . . . does the lat - ter re - coil from him so! . . . . .

from . . . . . him so! Why . . . . . does the lat - ter re - coil from him so! . . . . .

from . . . . . me so, Thus . . . . . does the lat - ter re - coil from me so . . . . .

from . . . . . him so! Why . . . . . does the lat - ter re - coil from him so! . . . . .

from . . . . . him so! Why . . . . . does the la - ter re - coil from him so! . . . . .

from . . . . . him so! Why . . . . . does the lat - ter re - coil from him so! . . . . .



## PREPARE FOR SAD SURPRISES.

NO. 22.

RECITATIVE.—Alexis.

RECIT. ALEXIS.

Pre - pare for sad sur - pris - es! My love A - line dea

- pl - ses! No thought of sor - row shames her! An - oth - er lov - er claims her! Be

his, false girl, for bet - ter or for worse! But, ere you leave me, may a lov - er's curse—



DR. D. (*coming forward*). Hold! Be just. This poor child drank the philtre at your instance. She hurried off to meet you—but, most unhappily, she met me instead. As you had administered the potion to both of us, the result was inevitable. But fear nothing from me—I will be no man's rival. I shall quit the country at once—and bury my sorrow in the congenial gloom of a Colonial Bishopric.

ALEXIS. (R.) My excellent old friend! (*taking his hand—then turning to MR. WELLS, who has entered with LADY SANGAZURE*). Oh, Mr. Wells, what, what is to be done!

MR. W. (C.) I do not know—and yet—there is one means by which this spell may be removed.

ALEXIS. Name it—oh name it!

MR. W. Or you or I, must yield up his life to Ahrimanes. I would rather it were you. I should have no hesitation in sacrificing my own life to spare yours, but we take stock next week, and it would not be fair on the Co.

ALEXIS. True. Well, I am ready! (*crosses to L. C.*)

ALINE. No, no—Alexis—it must not be! Mr. Wells, if he must die that all may be restored to their old loves, what is to become of me? I should be left out in the cold, with no love to be restored to!

MR. W. True—I did not think of that. (*to the others*). My friends, I appeal to you, and I will leave the decision in your hands.

## No. 23.

## FINALE.

*Allegro.* MR. WELLS.

Or he or I must die!

*f Allegro.*

SIR M.

Which shall it be? re - ply! Die thou! thou art the cause of all of-

*mf*

VICAR.

-fend - - - ing. Die thou! yield thou to this de - cree un - bend -



Die thou! die thou! die thou!.....  
ing. Die thou! die thou! die thou!.....  
Die thou! die thou! die thou!.....  
Die thou! die thou! die thou!.....  
Mr. WELLS.  
So be it, I sub-  
Die thou! die thou! die thou!.....

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, with the lyrics 'Die thou! die thou! die thou!.....' repeated across the staves. The piano accompaniment features a strong, rhythmic pattern in the right hand, marked with a forte 'f' dynamic, and a more melodic line in the left hand. The key signature is one sharp (F#), and the time signature is 2/4.

Mr. WELLS. (Falls on trap O.)  
- mit; my fate is sealed; To pop - u - lar o - pinion thus I yield. Be  
pp

This section continues the musical score with a solo for Mr. Wells. The vocal line begins with the lyrics '- mit; my fate is sealed; To pop - u - lar o - pinion thus I yield. Be'. The piano accompaniment provides harmonic support, with a piano 'pp' dynamic indicated. The key signature remains one sharp (F#), and the time signature is 2/4.



*Piu lento.* (Gong sounds.)

hap - py, all, Leave me to my de - spair; I go, it matters not with whom, or where!

*Piu Vivace.*

*All quit their present partners, and rejoin their old lovers. SIR MARMADUKE leaves MRS. PARTLET, and goes to LADY SANG-AZURE (L.C.). ALINE leaves DR. DALY, and goes to ALEXIS (R.C.). DR. DALY leaves ALINE, and goes to CONSTANCE (R.). NOTARY leaves CONSTANCE, and goes to MRS. PARTLET (L.). All the chorus make a corresponding change.*

*f* GENTLEMEN TUTTI RECIT. LADIES TUTTI RECIT. GENTLEMEN.

Oh! my a - dored one! Un-min-gled joy! Ec - stat - ic rap - ture!

LADIES. (They embrace.) RECIT. SIR M.

Be - lov - ed boy! Come to my mansion, all of



you; At least we'll crown our rapture with an - oth - er feast.

(Ensemble.)

*Allegretto.*

ALINE.

Now to the banquet we press, Now for the eggs and the ham!  
LADY S.

Now to the banquet we press, Now for the eggs and the ham!  
ALEXIS.

Now to the banquet we press, Now for the eggs and the ham!  
SIR M.

Now to the banquet we press, Now for the eggs and the ham!



Now for the mustard and cress, Now for the strawberry jam!

Now for the mustard and cress, Now for the strawberry jam!

Now for the mustard and cress, Now for the strawberry jam!

Now for the mustard and cress, Now for the strawberry jam!

CONSTANCE.

Now for the tea of our host!..

MRS. PARTLET.

Now for the tea of our host!..

VICAR.

Now for the tea of our host!..

NOTARY.

Now for the tea of our host!..



ALINE.

LADY S.

ALEX.

SIR M.

CONS.

Now for the rol - licking bun!.... Now for the muffin and toast, And now for the gay Sal - ly Lunn!

MRS. P.

Now for the rol - licking bun!.... Now for the muffin and toast, And now for the gay Sal - ly Lunn!

DR. D.

Now for the rol - licking bun!.... Now for the muffin and toast, And now for the gay Sal - ly Lunn!

NOTARY.

Now for the rol - licking bun!.... Now for the muffin and toast, And now for the gay Sal - ly Lunn!



**ALINE.**

**LADY S.**

**ALEXIS.**

**SIR M.**

**CONS.**

Now for the muf - fin and toast, And now for the gay Sal - ly Lunn! The

**MRS. P.**

Now for the muf - fin and toast, And now for the gay Sal ly Lunn! The

**DR. D.**

Now for the muf - fin and toast, And now for the gay Sal - ly Lunn! The

**NOTARY.**

Now for the muf - fin and toast, And now for the gay Sal - ly Lunn! The

*p*



ALINE. col SOPRANO 1st.

*cres.*

eggs and the ham And the strawberry jam, The rollicking bun And the gay Sally Lunn! The eggs .....

LADY S. col SOPRANO 2d.

eggs and the ham And the strawberry jam, The rollicking bun And the gay Sally Lunn! The eggs and the ham And the

ALEX. col TENOR.

eggs and the ham And the strawberry jam, The rollicking bun And the gay Sally Lunn! The eggs and the ham And the

SIR M. col BASS.

eggs and the ham And the strawberry jam, The rollicking bun And the gay Sally Lunn! The eggs and the ham And the

CONS. col SOPRANO 1st.

*cres.*

eggs and the ham And the strawberry jam, The rollicking bun And the gay Sally Lunn! The eggs .....

MRS. P. col SOPRANO 2d.

eggs and the ham And the strawberry jam, The rollicking bun And the gay Sally Lunn! The eggs and the ham And the

DR. D. col TENOR.

eggs and the ham And the strawberry jam, The rollicking bun And the gay Sally Lunn! The eggs and the ham And the

NOTARY. col BASS.

eggs and the ham And the strawberry jam, The rollicking bun And the gay Sally Lunn! The eggs and the ham An  
The eggs .....

eggs and the ham And the strawberry jam, The rollicking bun And the gay Sally Lunn! The eggs and the ham And the

*cres.*



**ALINE.**

..... The ham,..... The eggs and the ham And the

**LADY S.**

straw-ber-ry jam, The rol-licking bun And the gay Sal-ly Lunn! The eggs and the ham And the

**ALEX.**

straw-ber-ry jam, The rol-licking bun And the gay Sal-ly Lunn! The eggs and the ham And the

**SIR M.**

straw-ber-ry jam, The rol-licking bun And the gay Sal-ly Lunn! The eggs and the ham And the

**CONS.**

..... The ham,..... The eggs and the ham And the

**MRS. P.**

straw-ber-ry jam, The rol-licking bun And the gay Sal-ly Lunn! The eggs and the ham And the

**DR. D.**

straw-ber-ry jam, The rol-licking bun And the gay Sal-ly Lunn! The eggs and the ham And the

**NOTARY.**

straw-ber-ry jam, The rol-licking bun And the gay Sal-ly Lunn! The eggs and the ham And the

..... The ham,..... The eggs and the ham And the

straw-ber-ry jam, The rol-licking bun And the gay Sal-ly Lunn! The eggs and the ham And the



ALINE.

strawberry jam And the rol - licking bun! The rol - licking bun And the gay Sal - ly Lunn, And the

LADY S.

strawberry jam And the rol - licking bun! The rol - licking bun And the gay Sal - ly Lunn, And the

ALEX.

strawberry jam And the rol - licking bun! The rol - licking bun And the gay Sal - ly Lunn, And the

SIR M.

strawberry jam And the rol - licking bun! The rol - licking bun And the gay Sal - ly Lunn, And the

CONS.

strawberry jam And the rol - licking bun! The rol - licking bun And the gay Sal - ly Lunn, And the

MRS. P.

strawberry jam And the rol - licking bun! The rol - licking bun And the gay Sal - ly Lunn, And the

DR. D.

strawberry jam And the rol - licking bun! The rol - licking bun And the gay Sal - ly Lunn, And the

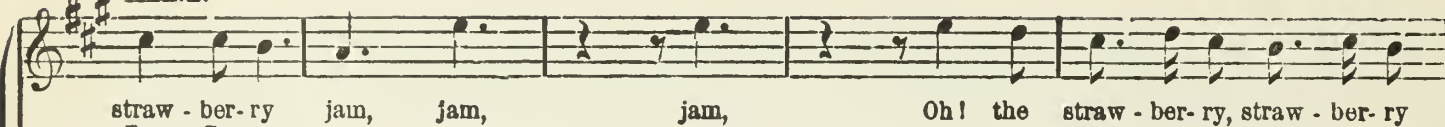
NOTARY.

strawberry jam And the rol - licking bun! The rol - licking bun And the gay Sal - ly Lunn, And the

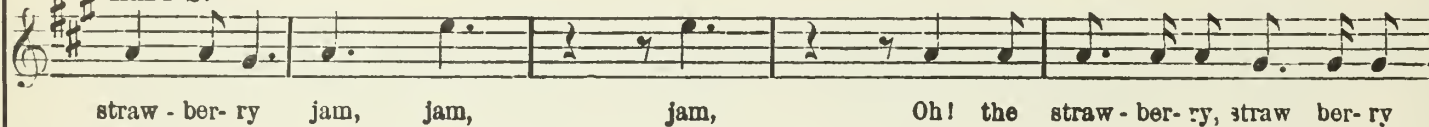
strawberry jam And the rol - licking bun! The rol - licking bun And the gay Sal - ly Lunn, And the



ALINE.



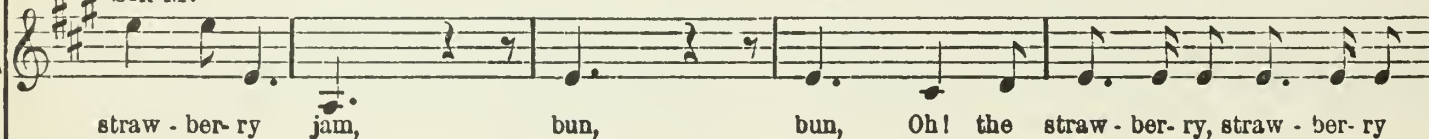
LADY S.



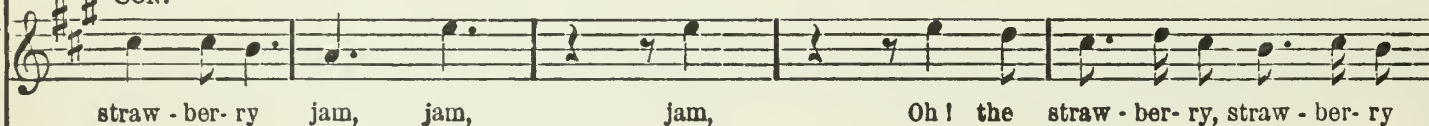
ALEX.



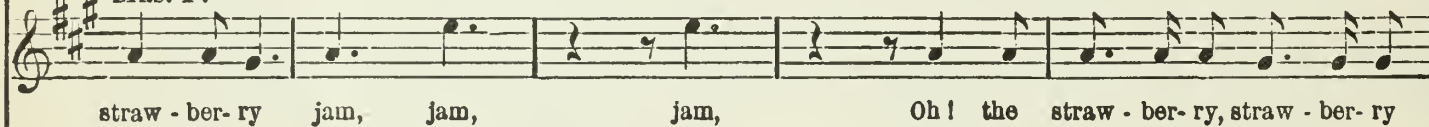
SIR M.



CON.



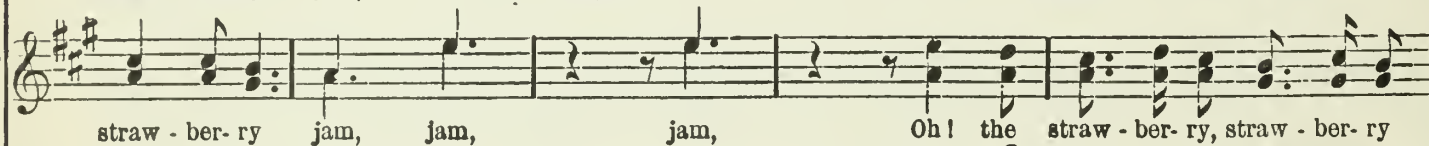
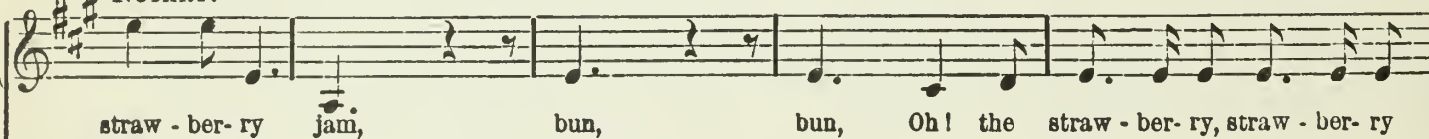
MRS. P.



DR. D.



NOTARY.





**ALINE.**  
LADY S. jam, bun, bun, Oh!..... the rol - lick-ing, rol - licking bun!....  
ALEXIS. jam, jam, jam, Oh!..... the rol - lick-ing, rol - licking bun!....  
SIR. M. jam, jam, jam, Oh!..... the rol - lick-ing, rol - licking bun!....  
CONS. jam, jam, jam, Oh!..... the rol - lick-ing, rol - licking bun!....  
Mrs. P. jam, bun, bun, Oh!..... the rol - lick-ing, rol - licking bun!....  
Dr. D. jam, jam, jam, Oh!..... the rol - lick-ing, rol - licking bun!....  
NOTARY. jam, jam, jam, Oh!..... the rol - lick-ing, rol - licking bun!....  
jam, bun, bun, Oh!..... the rol - lick-ing, rol - licking bun!....  
jam, jam, jam, Oh!..... the rol - lick-ing, rol - licking bun!....

*General dance. During the Symphony MR. WELLS sinks through grave trap, c., amid red fire. MR. WELLS. ALEXIS (on trap.)*  
ALINE. DR. DALY. CONSTANCE. LADY SANGAZURE. SIR MARMADUKE. COUNSEL. MRS. PARTLET.

8

8



150  
IT IS NOT LOVE.

Words by W. S. GILBERT.

Music by ARTHUR SULLIVAN.

*ALLEGRO CON BRIO.*

1. Thou hast the pow'r thy  
2. Thine is the pow'r, and

The first system of the musical score for 'It Is Not Love'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The piano part begins with a forte (f) dynamic and transitions to piano (p) in the third measure. The vocal line has two verses of lyrics.

vaunt - ed love To sanc - ti - fy, all doubt a - bove, De - spite the gath - 'ring  
thine a - lone, To place me on so proud a throne That kings might en - vy

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a dense, rhythmic pattern in the right hand and a more melodic line in the left hand.

shade: To make that love of thine so sure, That,  
me! A price - less throne of love un - told, More

The third system of the musical score. The vocal line concludes with the lyrics. The piano accompaniment continues with its characteristic rhythmic pattern.



come what may, it must en - dure Till time.... it - self shall fade.  
rare than o - rient pearl and gold, But no! no! Thou would'st be free!

*dolce.*

Thy love is but a flow'r..... That dies with-in the hour:..... If  
Such love is like the ray..... That dies with-in the day:..... If

such thy love, oh shame!..... Call it by o - ther name—..... Thy  
such thy love, oh shame!..... Call it by o - ther name—..... Such

It is not Love.—2.



love is but a flow'r,..... That dies with-in the hour!..... If  
love is like the ray,..... That dies with-in the day:..... If

such thy love, oh shame!..... Call it by o - ther name—It is not love.....

..... It is not love! love!.....

*1st.* *2d.*

*accell.*

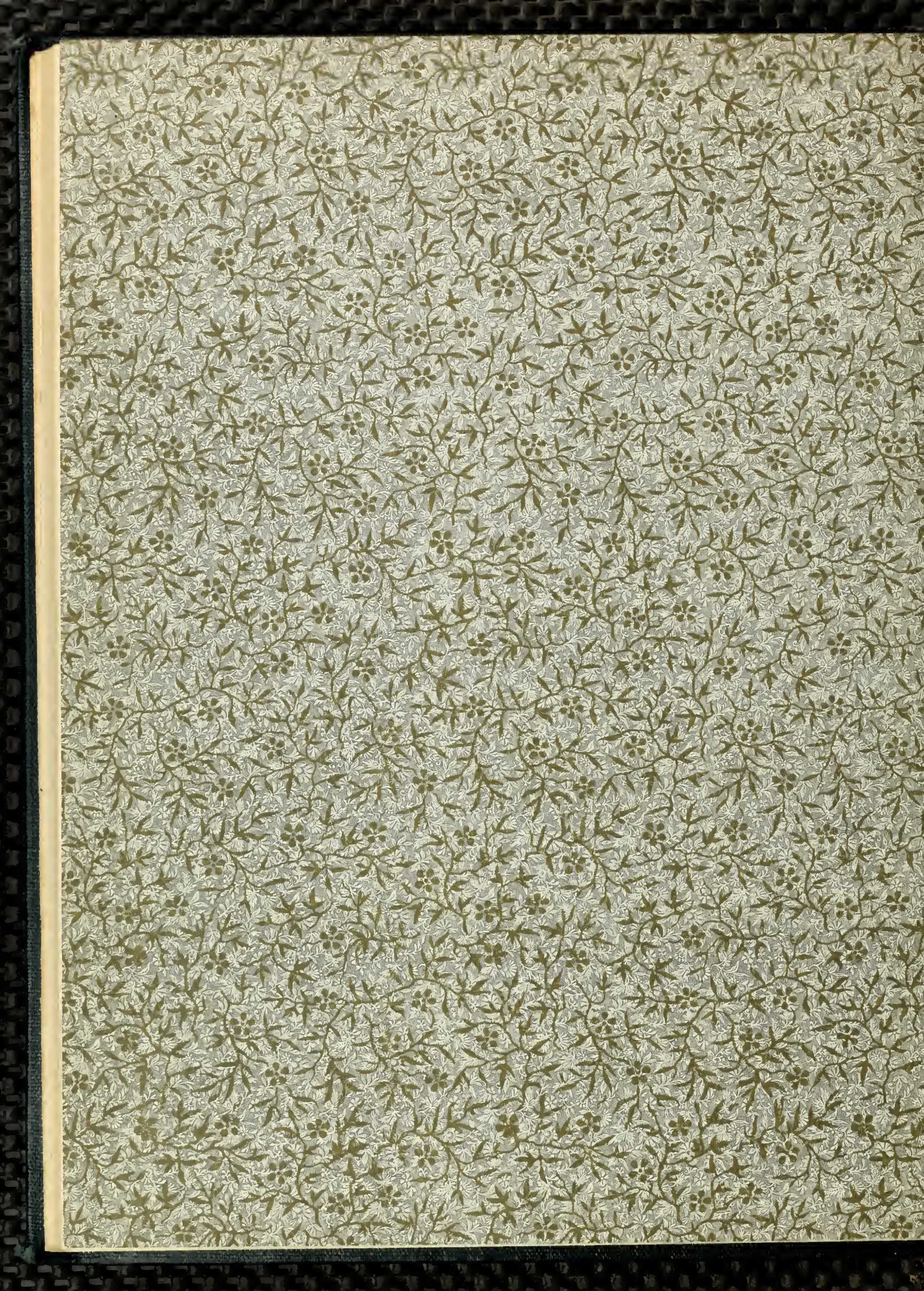
• 1st verse lower octave 2nd verse upper

It is not love.—1











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